# FESTIVALS AND PLAYS

CORNELL
UNIVERSITY
LIBRARY



BOUGHT WITH THE INCOME
OF THE SAGE ENDOWMENT
FUND GIVEN IN 1891 BY
HENRY WILLIAMS SAGE




The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

http://www.archive.org/details/cu31924027170194

Cornell University Library
PN 3203.C55
Festivals and plays in schools and elsew
3 1924 027 170 194



MAY FESTIVAL IN CENTRAL PARK. GRADE VI. THE GUARD OF HONOR SALUTING THE MAY QUEEN

# FESTIVALS AND PLAYS

IN

SCHOOLS AND ELSEWHERE

BY

PERCIVAL CHUBB

FORMER DIRECTOR OF FESTIVALS IN THE ETHICAL CULTURE SCHOOL, NEW YORK

AND

HIS ASSOCIATES

OF THE SCHOOL STAFF

WITH MANY ILLUSTRATIONS



HARPER & BROTHERS PUBLISHERS

NEW YORK AND LONDON

MCMXII

S

COPYRIGHT, 1912, BY HARPER & BROTHERS

PRINTED IN THE UNITED STATES OF AMERICA
PUBLISHED JUNE, 1912

This book has been prepared by

PERCIVAL CHUBB
Former Director of Festivals in the Ethical Culture School, New York

and the following members of the School Staff

PETER W. DYKEMA
Director of Music

JAMES HALL
Director of Art

MARIE H. PERRIN
Director of Domestic Art

MARY C. ALLERTON
Instructor in Dancing

MABEL RAY GOODLANDER
Primary Department

# CONTENTS


| CHAP. | | PAGE |
|---|---|---|
| | PREFACE | xiii |
| | INTRODUCTION | xv |


## PART I

### THE FESTIVAL IN ITS EDUCATIONAL, CULTURAL, AND RECREATIONAL ASPECTS

*By Percival Chubb*


| | | |
|---|---|---|
| I. | THE SCHOOL FESTIVAL AND ITS RELATION TO THE FOLK FESTIVAL | 3 |
| II. | SPECIFIC PEDAGOGICAL VALUES IN THE SCHOOL FESTIVAL | 17 |
| III. | THE MACHINERY OF FESTIVAL PREPARATION | 25 |
| IV. | THE VARIOUS FESTIVALS, MAJOR AND MINOR, AND THEIR SIGNIFICANCE | 41 |
| V. | THE THANKSGIVING FESTIVAL | 53 |
| VI. | THE CHRISTMAS FESTIVAL, WITH AN ADDENDUM ON NEW-YEAR'S DAY, ETC. | 65 |
| VII. | THE PATRIOTS' DAY FESTIVAL | 90 |
| VIII. | THE MAY DAY OR SPRING FESTIVAL | 100 |
| IX. | THE FOLK FESTIVAL AND ITS EDUCATIONAL AND CULTURAL VALUE. A CHAPTER IN SOCIAL PEDAGOGICS | 115 |


## PART II

### MUSIC IN THE FESTIVAL

*By Peter W. Dykema*


| | | |
|---|---|---|
| X. | THE VARIOUS WAYS OF UTILIZING MUSIC IN THE FESTIVAL | 133 |
| XI. | MUSIC FOR THE THANKSGIVING FESTIVAL | 140 |

# CONTENTS


| CHAP. | | PAGE |
|---|---|---|
| XII. | MUSIC FOR THE CHRISTMAS FESTIVAL | 155 |
| XIII. | MUSIC FOR PATRIOTS' DAY | 171 |
| XIV. | MUSIC FOR MAY DAY AND MINOR FESTIVALS | 182 |
| XV. | SOME SUGGESTIONS CONCERNING THE TEACHING OF SONGS FOR FESTIVALS | 195 |

## PART III

### ART IN THE FESTIVAL

*By James Hall*

| | | |
|---|---|---|
| XVI. | THE PLACE AND SCOPE OF ART IN SCHOOL FESTIVALS | 209 |
| XVII. | A STATEMENT OF ART WORK DONE IN CONNECTION WITH TYPICAL FESTIVALS IN THE ETHICAL CULTURE SCHOOL | 216 |
| XVIII. | PRACTICAL SUGGESTIONS | 227 |

## PART IV

### COSTUMING IN THE FESTIVAL

*By Marie R. Perrin*

| | | |
|---|---|---|
| XIX. | THE TASKS OF THE DEPARTMENT OF DOMESTIC ART | 237 |
| XX. | TYPES OF COSTUME, AND THE FURNISHING AND CARE OF THE WARDROBE | 247 |
| XXI. | HOW TO GET THE COSTUMES MADE.—TECHNIQUE AND MATERIALS | 254 |

## PART V

### DANCING IN THE FESTIVAL

*By Mary G. Allerton*

| | | |
|---|---|---|
| XXII. | TYPES OF DANCING MADE USE OF IN THE FESTIVAL | 261 |

# CONTENTS

CHAP. PAGE

## PART VI

FIRST STEPS IN THE DEVELOPMENT OF FESTIVAL AND DRAMATIC ACTIVITIES

*By Mabel Ray Goodlander*

XXIII. Dramatization in the Primary Grades. Types of Material. Pantomime . . . . . 271
XXIV. Dramatization in Primary Grades. Dialogue and Modified Pantomime . . . . . 283
XXV. Development in the Middle School, Grades Four, Five and Six . . . . . 292
XXVI. Method of Work . . . . . 295

## APPENDICES

A. Specimen Programmes of Festivals Held at the Ethical Culture School . . . . . 305
B. Diagrams Showing the Method of Working Out Color Schemes for Costumes . . . . . 330
C. Details and Specimens of Dramatization in the Fourth, Fifth, and Sixth Grades, with Outlines and Accounts Written by the Children Themselves, and Notes on the Method of Preparation . . . . . 334
D. Descriptions (with Cost) of a Few Typical Costumes Worn in Spring Festival . . . . . 348
E. General Bibliography . . . . . 355
F. Festival Music Bibliography . . . . . 359
G. Costume Bibliography . . . . . 391

Index . . . . . 393

# ILLUSTRATIONS

MAY FESTIVAL IN CENTRAL PARK. GRADE VI. THE GUARD OF HONOR SALUTING THE MAY QUEEN . . . . . *Frontispiece*

DRAMATIZATION OF THE STORY OF KING ARTHUR. ASSEMBLY EXERCISE. GRADE V. KNIGHTING SIR GALAHAD . . . . . *Facing p.* 8

ASSEMBLY EXERCISE DRAWN FROM CLASS WORK. DRAMATIZATION FROM THE STORY OF KING ARTHUR. ARTHUR IN COUNCIL WITH HIS KNIGHTS ABOUT THE ROUND TABLE. GRADE V . " 8

PLAY PERIOD IN THE KINDERGARTEN. THE BEGINNING OF A CHRISTMAS EXERCISE. SANTA CLAUS WITH HIS REINDEERS " 26

MAY FESTIVAL IN CENTRAL PARK. GRADE VI. MR. GOOSE AND SOME COMPANIONS SURVEY THE SCENE . . . . . " 26

THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. DEMETER'S STORY OF THE FORSAKEN NEST . . . . . " 58

THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. "DEMETER." THE NYMPHS BEWAIL THE LOSS OF PERSEPHONE . . . . " 58

CHRISTMAS FESTIVAL: THE TREE OF LIFE. GRADE I BOYS AND GIRLS PRACTISING THE PROCESSION OF THE FIR-TREES . . " 70

CHRISTMAS FESTIVAL: THE TREE OF LIFE—A YULETIDE MESSAGE FROM THE NORSE. GRADE IV BOYS AS SMITHS REHEARSING THEIR SCENE AT THE FORGES . . . . . " 70

PATRIOTIC FESTIVAL. SENIOR HIGH SCHOOL STUDENTS. "THE QUEST." YOUTH SWEARS FEALTY TO FREEDOM AT THE COURT OF COLUMBIA . . . . . " 94

PATRIOTIC FESTIVAL. HIGH SCHOOL STUDENTS. THE PATRIOTISM OF PEACE. COLUMBIA AND HER ALLIES, THE CHILD, TRUTH, JUSTICE, FREEDOM, PEACE, AND WORKERS IN MANY FIELDS—THE MECHANIC, THE TEACHER, THE NURSE, THE SOLDIER, ETC. . . . " 98

# ILLUSTRATIONS

MAY FESTIVAL IN CENTRAL PARK: THE MAY QUEEN ENTHRONED AND HER COHORTS. GRADES V AND VI . . . . . *Facing p.* 102

MAY FESTIVAL IN CENTRAL PARK: VILLAGERS EXHIBIT THEIR ATHLETIC PROWESS TO THE QUEEN. GRADE VIII . . . . " 110

THANKSGIVING ASSEMBLY BY GRADE II. BRINGING HOME THE LAST LOAD, SINGING AN ORIGINAL CLASS SONG . . . . . " 142

SCENE FROM THANKSGIVING FESTIVAL. GRADE VI. STORY OF THE PILGRIMS. THE FIRST SINGING-SCHOOL . . . . . " 142

CHRISTMAS FESTIVAL. ORIENTAL EXTRAVAGANZA. GRADE V. "ALI BABA AND THE FORTY THIEVES" . . . . . " 158

CHRISTMAS FESTIVAL. GRADE VI IN PROCESSION OF OLD ENGLISH REJOICINGS . . . . . " 158

MAY FESTIVAL IN CENTRAL PARK: THE MAY QUEEN AND HER ATTENDANTS ON THE WAY TO THE CROWNING. GRADES I TO VIII " 188

ASSEMBLY EXERCISE. GRADE IV. "THE PIED PIPER OF HAMELIN." THE PIPER OFFERS TO RID THE CITY OF RATS. (NOTE FRIEZE) " 212

ASSEMBLY EXERCISE. GRADE VIII. QUEEN ELIZABETH AND SIR WALTER RALEIGH . . . . . " 212

TABLEAUX OF HISTORICAL CHARACTERS. GRADE IV. A VIKING (COSTUME MADE BY BOY AT HOME) . . . . . " 232

TABLEAUX OF HISTORICAL CHARACTERS. GRADE IV. ERIC THE RED IN VINLAND TRADING WITH THE INDIANS . . . . " 232

THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. "DEMETER." THE CROWNING OF PERSEPHONE . . . . . " 238

MAY DAY FESTIVAL. GRADE V. "SWEETBRAIR." THE HAPPY ENDING . . . . . " 238

CHRISTMAS FESTIVAL: THE TREE OF LIFE. FEAST HALL OF THE GODS. ODIN ASSIGNING TASKS FOR THE IDLE ELVES. GRADES I TO IV . . . . . " 244

ASSEMBLY EXERCISES. GRADE VIII. DRAMATIZATION OF CLASS WORK. BEOWULF RELATES HIS STORY . . . . . " 244

CHRISTMAS FESTIVAL. GRADE VI. "THE BABES IN THE WOOD" (BURLESQUE). AN OLD ENGLISH PANTOMIME AND HARLEQUINADE . . . . . " 250

CHRISTMAS FESTIVAL. GRADE IV. "ALICE IN WONDERLAND." THE THREE GARDENERS THROW THEMSELVES FLAT UPON THEIR FACES AT THE ENTRANCE OF THE QUEEN . . . . . " 250

# ILLUSTRATIONS


TWO ENGLISH LADIES WITH THEIR SERVANT. A GROUP OF SCOTCH HIGHLANDERS DANCING THE HIGHLAND FLING. GEOGRAPHY EXERCISE BY GRADE VII . . . . . *Facing p.* 254

CLASS PARTY. GRADE IV. SCENE FROM "ALICE IN WONDERLAND" (COSTUMES MADE AT HOME) . . . . . " 254

FOURTH-GRADE ASSEMBLY EXERCISE. PRESENTATION OF MISS MACKAY'S PAGEANT OF THE HOURS. PANTOMIMIC DANCE OF THE HOURS—AWAKENING AND GREETING THE SUN . . . . " 262

FOURTH GRADE IN THE PAGEANT OF THE HOURS. PANTOMIMIC DANCE OF THE HOURS: THE MIDDAY PERIOD OF TOIL—FELLING TREES, FORGING, ETC. . . . . " 262

PATRIOTIC FESTIVAL. SENIOR HIGH SCHOOL STUDENTS. AGE PREVENTING FOLLY FROM ENTERING THE PALACE OF COLUMBIA " 264

PATRIOTIC FESTIVAL. HIGH SCHOOL STUDENTS IN "THE QUEST." THE VIRTUES DANCE BEFORE COLUMBIA. (NOTE GREEK COSTUMES AND DANCING POSTURES) . . . . . " 264

MAY FESTIVAL. GRADE IV. ENTRANCE OF BOYS FOR A MORRIS DANCE . . . . . " 266

MAY FESTIVAL IN CENTRAL PARK. GRADE VIII. COUNTRY LASSES IN THE ABANDON OF A MORRIS DANCE . . . . . " 266

MAY FESTIVAL IN CENTRAL PARK: THE MAY-POLE DANCE. "ROUND THE MAY-POLE, TRIT, TRIT, TROT." GRADE V . . . . . " 268

MAY FESTIVAL. GRADE II. KING WINTER AND HIS WINDS. TRANSFORMATION OF WINTER INTO SPRING. A PANTOMIME . . . " 278

MAY FESTIVAL. GRADE II. DANCE OF THE FLOWERS. TRANSFORMATION OF WINTER INTO SPRING. A PANTOMIME . . . . " 278

THIRD-GRADE HÄNSEL AND GRETEL PLAY. THE GINGERBREAD CHILDREN COME TO LIFE . . . . . " 288

SECOND-GRADE PANTOMIME. PIERRETTE AND HER FRIENDS . . " 288

DRAWING SHOWING COLOR AND PROPORTIONAL NUMBER OF FIGURES IN MAY FESTIVAL . . . . . *Page* 331

DRAWING SHOWING COLOR AND PROPORTIONAL NUMBER OF FIGURES IN CHRISTMAS FESTIVAL . . . . . " 332

BIRD'S-EYE VIEW OF COLOR GRADATION IN MASS . . . . . " 333

# PREFACE

THIS volume is at once a practical handbook and an educational treatise. It is in the first instance a descriptive and explanatory record of the festivals given and the experiments made at the Ethical Culture School during many years of endeavor to incorporate the school festival as an integral part of the school life and work. But it is a good deal more than that: it is an essay in co-operative pedagogy. The educational theory and method involved in the presentation are of equal importance with the record of actual achievements.

Incidentally, the festival has been dealt with from a larger social point of view; and this, it is hoped, will give the work a value not alone for teachers and educators, but for the numerous institutions—settlements, recreation centers, playground associations, etc.—which, during the past few years, have been developing festivals and pageants in various cities and communities. The book is, therefore, a study both in school pedagogy and in social pedagogy and culture.

The writers of the book are those who together worked out the problems of the festival as members of the Festival Committee of the Ethical Culture School. They represent a form of departmental collaboration or team-work, and of

the co-ordination of school studies and activities, which is, it is believed, more intimate and organic than any that is involved in ordinary school undertakings.

There is perhaps one factor in the solution of the problem which is not here sufficiently emphasized and represented, and that is the class teacher, upon whom a large responsibility devolves in festival productions. Miss Goodlander's chapters must serve in this instance to indicate the extent and nature of this participation; read in connection with what is said in Chapter III, they will help to do justice to the labors of the class teacher. The writers would specifically mention the valuable contributions made for many years in the festivals, and in the school-assembly representations, by the following members of the school staff: Miss Sarah M. Mott, Miss Bessie W. Stillman, Miss M. D. Brasor, Miss Alice M. Paine, Miss E. C. Bratton, Mr. F. F. Dodd, Mrs. W. E. Stark, and Miss Emma Mueden.

The various pictures of scenes from the festivals of the Ethical Culture School are reproduced here by the courtesy of the school authorities: they form a part of the large collection which may be inspected on application at the school. It may be added that the school likewise invites all those who are seriously interested in the festival from an educational point of view to consult its festival collections of programmes, plays, properties, and costumes, which are to be found in the library and store-rooms of the school.

# INTRODUCTION

I

IT has been found impossible by any title to suggest the full scope of this volume. The word "festival," as commonly understood, does not cover the wide range of activities that are dealt with here. For example, it is here used to include—in the case, let us say, of a May Day celebration or Spring Festival—the festal presentation of one of Shakespeare's plays which is redolent of the woods and fields: "A Midsummer Night's Dream," a fitting coronal for the springtime, made as it was doubtless

"To do observance to a morn of May";

or "As You Like It," performed either on a little stage made fragrant with the breath of May boughs and flowers, or on the green, embowered slope of a public park; or the pastoral scenes from "A Winter's Tale," gay with garlands of Perdita's flowers. It is to be understood, however, that these plays were made to serve festival purposes by being set in a festal framework of song and symbolic decoration; and that the atmosphere of joy was created by the participation of the audience through song, and sometimes by procession and pageant, in the activities of the occasion.

But this dramatic type is only one of the many types of festival described and explained in this volume. Very different (keeping still to the May festival) is the presentation in an open square of the gymnasium—turned for the nonce into a village green—of

the old Maytime rejoicing; all the flowery pageantry, the ceremony of crowning the May Queen, the sports, and the Robin Hood plays and archery contests, the May-pole dances and frolics, which bring back the May Day of "Merrie England." Here again the onlookers voice the festal spirit by means of the folk songs through which the celebrants of earlier times greeted

> The flowery May, who from her green lap throws
> The yellow cowslip and the pale primrose.

Or this old-fashioned May Day celebration may be transferred from the school to out-of-doors (to the open green of Central Park, New York, as pictured in the photographs reproduced in this volume), where the conditions proper to an antique May rejoicing permit of a richer pageant and more varied programme.

Furthermore, the term "festival" must be large enough to include at the Christmas rejoicing (to turn now to that) a form of celebration which binds into a Christmas offering all the most entertaining and suggestive rites and customs, songs and dances and mummings of the old Christmastide. It must allow for a pageant brave with all the quaint and bright insignia—the greenery, the streamers, and the banners — of Yuletide revelry. It must further allow for the inclusion of the old type of Christmas pantomime, with its fairy play, its transformation scene, or interlude of dance-drama, and its fantastic harlequinade.

Nor is this all. Besides dance-dramas illustrating the leading folk motives and poetic readings of the great seasonal festivals; besides the historic scenes and personages, recalled by tableaux or by simply enacted episodes, which may be used to commemorate Patriots' Day, there must be added celebrations appropriate to a Thanksgiving festival of still another type; that is to say, presentations through song and ceremony of the beautiful symbolism of the ancient feasts of Autumn — the ingathering, the vintage, and the harvest-homing—which often strike a graver keynote of solemn gratitude; and, finally, there may be the dig-

nified type of commemoration suitable to the All Souls' festival, with its roll-call of the great figures of universal history.

All this, and more, is involved in the use of the term "festival" —how much more, it is unnecessary to specify here. For it must be sufficiently apparent that these varied forms of festival involve all the festal arts of drama and pageantry, song and dance, rite and ceremony; and that these call for the lively co-operation of the minor arts and crafts, of the history, and of the folk lore and legend which are practised or studied in the school. In short, here is a fruitful synthesis of the arts of civilization in a living, vitalizing product of the studies and activities of the school. It may therefore be contended that the school festival means the first awakening of the young, through self-activity, to the larger ministry of art to life. It signifies the application of the skill and knowledge, as well as the zest and temperament, of childhood to worthy and delightful uses.

This book addresses itself then, first of all, though by no means exclusivcly, to teachers of the before-mentioned subjects in schools and other educational institutions—aye, even in colleges. It invites the teacher to co-ordinate the activities of his or her own class or department with those of others in order to produce a composite whole of vital interest and beauty. It invites, for example, the teacher of English—more closely concerned perhaps with the festival than any other teacher—to develop and contribute the supreme products of his teaching, its oral interpretations of song, story, and drama, to serve the social purposes which the oral rendition of literature, lyric, epic, and dramatic, used formerly to serve. It invites the teacher of music, the teachers of the arts and crafts, the teacher of dancing and gymnastics, to utilize material gleaned from the folk culture of the past, as well as the material of modern invention, to express the large emotions of the throng met for festival commemorations. It invites them all to seek a more vital utilization of childish aptitudes in song and hand-craft, in dancing and rhythmic and mimic movement, so that these may weave a garland of living beauty to gladden and adorn the life of the school.

# INTRODUCTION

II

HAD this volume borne such a title as "The Place of Dramatics in Education," it would no doubt have meant more to those who have recently awakened (rather feverishly in some instances) to the fact that the dramatic impulse is so fundamental in the make-up of children that it must be liberally utilized in education. But that, like other possible titles, would not have struck the one note which the word "festival" should strike—the note of festal delight and rejoicing; and "to miss the joy is to miss all."

For if the school festival as here understood has a ministry of high importance to perform in the educational world to-day, it is that of infecting school life with more joy in its employment of the gifts and capacities of the child, of evoking those "vital feelings of delight" which are the evidence of effectiveness. Educators and the public generally have been greatly disturbed over the large proportion of school children who long to leave school at the earliest possible moment. Many are the explanations of this discouraging fact; but not enough weight has been attached to the disgust bred in children by the monotonous "grind" in outrageously large classes to which they are subjected. The candid child's "I hate school!" is, to a large extent, a condemnation of the deadly child-labor of the school-room. It means that the schools have failed to reach and hold the vital interests of the child, failed to enlist its natural powers, to stir its delight, and to generate adequate motives to patient work.

This book makes no extreme demand for the presence of delighted interest in school life and school work; it voices a plea for proper opportunities to enlist in the service of the educator more childish exuberance, childish make-believe, and childish delight in pomp and ceremony. For a text it may fall back upon the wisdom of Montaigne:

The most evident token and apparent sign of true wisdom is a constant and unconstrained rejoicing. How much more decent were it

to see our school-houses and forms strewed with green boughs and flowers than with bloody birchen twigs! If it lay in me, I would do as the philosopher did who caused the pictures of Gladness and Joy, of Flora and the Graces, to be set up roundabout the school-house.

She (Wisdom) is the nurse and foster-mother of all human pleasures who, in making them just and upright, also maketh them sure and sincere. She loveth life; she delighteth in beauty, in glory, and in health.

What we have failed to recognize adequately in our education is just this educative power of joy. And what we lack in our schools we lack also in our life—the joy of refined and edifying leisure activities; such joy as was expressed in the folk festivals of the past through folk song, folk dance, folk drama, and folk ritual; such joy as expresses itself for the little child in the folk play of the nursery, with its incomparable charm and gaiety in song, dance, drama, and ceremonial. These are perishing together. Unless the school and the public playground, the settlement and recreation center, can restore this joy of self-activity and ingenious play, there is little prospect that it will be restored to us in any other way. The home, so far as the great masses of our workers are concerned, is becoming less and less a center of play and amusement. It has no nursery, no yard; the school, the playground, and the social center must take its place.

This defect in our school life, as in our social life, that it communicates no quickening sense of the poetry and adventurousness of life, is inseparably bound up with its neglect of the emotions. Our education runs to brain and starves the feelings; true, it strives more and more to involve the hand in the educational process; but it slights the heart, the imagination, and the creative and dramatic nature of the child. These, too, must be nurtured by "doing," by calling into activity the natural impulses out of which play and art have developed in the past. The statement may be safely ventured that the work of the little actors of the Children's Theater in New York accomplished more for their education than any school work in the study of literature ever achieved for them: it gripped them hard; it told; it stood by

them; it opened new sources of culture to them; and it gave to their lives a new warmth and color, a new feeling of the wonder and beauty of the world such as the school-room not only fails generally to give them, but actually helps to kill out in them.[1]

This somewhat gloomy conclusion as to the effect of our "teaching" of literature is the result of many years of school experience and teaching effort. It is a painful truth which candid and earnest teachers are bound to admit—that a great part of our literary culture misses the mark. It cannot beat back the tide of ragtime ditties, journalistic tid-bits, and vaudevillanous plays which really constitute the popular culture of to-day.

The cheerful faith which this volume voices is that there is a way out of this muddy stream of vulgar popular culture by a renascence of the perishing folk culture of the past; that by the introduction into school life and into our social recreation of what we include under the term "festival" we may wield an effective instrument of reform. Submission is impossible; recovery of lost treasure is possible. We may chant with Keats, regretfully:

> Gone, the merry morris din;
> Gone, the song of Gamelyn;
> Gone, the tough-belted outlaw
> Idling in the "grenë shawe";
> All are gone away and past!

but we may go on to express, as he does, the exuberance of our feelings when we reflect upon the vision of those old days, and recall with him the music of the old lays of the greenwood:

> So it is: yet let us sing,
> Honor to the old bow-string!
> Honor to the bugle-horn!
> Honor to the woods unshorn!
> Honor to the Lincoln green!
> Honor to the archer keen!

[1] The reader, and especially the skeptical reader, is referred to Miss Minnie Herts's record of her enterprise in her valuable volume *The Children's Educational Theatre.*

Honor to tight Little John!
And the horse he rode upon!
Honor to bold Robin Hood,
Sleeping in the underwood!
Honor to Maid Marian,
And to all the Sherwood clan!
Though their days have hurried by,
*We too will* a burden try.

Yes, with apologies to Keats (who has conveyed, by the lovely festival scene etched in the "Ode to a Grecian Urn," his delight in such things) for the slight change in his last line, we believe that it is not impossible to try again a burden of festival song in school and elsewhere.

But most of these matters have been mentioned incidentally in the course of the chapters which follow. Nevertheless, the success of this appeal for education in the arts of leisure must depend ultimately upon the response of the poetic imagination of those to whom this book addresses its appeal. For that reason it is necessary to invest the subject as far as possible with the atmosphere of poetry which belongs to it, the atmosphere of charm which surrounds the actual presentation of festivals and plays by children and young persons. And what an irresistible and unique charm it is! The writer must confess that no drudgery of anxious, exacting work in the preparation of a festival has ever resulted in any diminution of the overwhelming appeal which the final festival performance has made to him; and that no revelation of childhood has been comparable with that which the little plays and the lyric and dramatic presentation of groups of children have afforded. In the presence of this creative joy of the child one is inclined to say, "Here is the fine flowering for which all our tillage and spading are spent; for this is the end—this lovely overflow of exuberance—to which all other things are but as means."

Is it too much to hope that, after two hundred and fifty years of overwork, which have left their deep furrows of joylessness and premature age upon so many of our native-born people in town and country—and especially upon the farmer folk of the country

—the American people may be rejuvenated by a return to the slighted arts of play? We may explain and excuse our lapse from virtue in this respect; but we cannot and must not allow it to continue, for it precludes our humanization. We may wish to speak a word of apology for the harsh Puritanism which spread its blight over innocent amusements and banished the Yule-log and the May-pole; we may also plead excuse for ourselves by magnifying the vast, grim task to which we have had to put our hands; the task of taming and clearing an immense continent, making its roads and bridges, its tunnels and canals, its homesteads and cities, and of caring for its ceaseless procession of immigrants. Very well; but we must face frankly some of the actual consequences of these many decades of sobering toil. One consequence is that a great, perhaps the greater, number of our people are incapable of fruitful leisure, and bankrupt of the recreative, restorative activities of leisure. Visit a church sociable where the good townspeople sit helplessly around; visit a children's party where the little ones wait restlessly for the ice-cream and cake; visit a Fourth-of-July picnic, or roam the streets of a town on the evening of Labor Day, Election Day, or (lowest depth of all) New-Year's Eve, and what a pitiful spectacle of recreational ineptitude we have to reckon with!

It is high time to recognize that under the tyranny of industrial forces which we have not learned to control to reasonable human service, and under the temptation to devote ourselves to the feverish accumulation of money, we have forsaken the fairer paths of human culture. We must return. We must recover for ourselves the lost aptitudes of the humanizing arts of life, the song and balladry, the mumming and minstrelsy, the dancing and revelry, the ritual and pageantry, which through the ages, until we yoked ourselves to the steam juggernaut of factory industry, were sources of life and health and growth to the peoples and the folk of the world, and have left a rich heritage of folk art which has been fast perishing. This need not go on: it is for the schools and the teachers of the country to decide, first of all, that it shall not go on.

P. C.

# PART I

## THE FESTIVAL IN ITS EDUCATIONAL, CULTURAL, AND RECREATIONAL ASPECTS

*By Percival Chubb*

*For sports, for pageantry, and plays*
*Thou hast thy eves and holidays,*
*On which young men and maidens meet*
*To exercise their dancing feet;*
*Tripping the comely country round,*
*With daffodils and daisies crowned.*
*Thy wakes, thy quintels here thou hast,*
*Thy May-poles, too, with garlands grac'd;*
*Thy morris dance, thy Whitsun ale,*
*Thy shearing feasts which never fail;*
*Thy harvest home, thy wassail bowl,*
*That's toss'd up after fox i' th' hole;*
*Thy mummeries, thy twelvth-tide Kings*
*And Queens, thy Christmas revelings;*
*Thy nut-brown mirth, thy russet wit;*
*And no man pays too dear for it.*

—HERRICK



# FESTIVALS AND PLAYS

## I

### THE SCHOOL FESTIVAL AND ITS RELATION TO THE FOLK FESTIVAL

THIS book is the fruit of many years of experimentation and endeavor to develop the festival as an organic factor in education; primarily and directly in school education, but also secondarily and indirectly in social and civic education. The festival derives its special significance for education and culture from the fact that it is the meeting-ground of the two great impulses which actuate human life —the impulse of work and the impulse of play. It is an example of work that blossoms into play, and of play that involves itself in work, much as the play instinct of the athlete involves him in the self-imposed disciplines of the training-table. This is peculiarly true of the school festival, which is the happy fruition of various school studies and disciplines that lend themselves to festival uses; but it is

also true, if less obviously so, of the civic or folk festival; for that is the outcome of a festal impulse which, in the effort to realize itself, involves the manifold labors of the arts and crafts.

It is with the former, the school festival, that this volume will chiefly deal; but it must concern itself somewhat with the latter for several reasons. In the first place, the school festival is the expression of those primal instincts and capacities of the child which found their expression in the great folk festivals of the past. Its fundamental ideas—at least, its great seasonal motives—are those of the great historic festivals of the race. The problems—artistic, creative, lyrical, dramatic—of the two kinds of festivals are similar, of course. The school festival no less than the folk festival, if it is to be real, must be a genuine overflow of joy and of delight in self-expression and ceremonial.

On the other hand, the school festival to-day may exert a most important influence on the folk festival, besides helping to revive it by developing in the young the moribund instincts which produced festivals in the past. The principles and processes which prove to be necessary in working out the school festival will undoubtedly have their helpful application in the larger field of the folk festival, and the school type may contribute much that is suggestive, stimulating, and educational in the larger field of festival work.

In this introductory chapter we shall speak of the relationship of the two kinds in a general manner. In this way, perhaps, the specialized treatment of the school festival may be more valuable to that increasing number of workers in civic and social centers, in the playground and the settle-

ment, who are anxious to develop the festival in its more public and civic forms; while it may be none the less, possibly all the more, valuable in stimulating school undertakings.

We may begin by distinguishing the two values of the school festival, its value as work and its value as play; or, in other words, its disciplinary value and its cultural value; or, again, its value as a means of preparing the young for refined and recreative leisure, as well as for methodical and effective labor of certain kinds. While these values may be distinguished, they cannot well be separated. To be sure, the views which we shall develop here lay more than common emphasis on the importance of educating people, and especially the young, for the humanizing recreations and avocations of life as well as for the imperious, bread-winning vocations which they must follow. The reason for this strikes down into the root of our problem. From the larger social point of view this emphasis on recreational values is justified by the fact that the minute subdivision and specialization of industrial labor make it more and more impossible for a man to find adequate self-development through his work, so that he must study more and more to find it in his leisure and recreation. We have, in short, developed an economic and industrial order which involves the ethical bankruptcy of work. Carlyle may thunder forth his heroic gospel of work; but it falls with an empty sound upon the ears of the millions whose work condemns them to the minute and monotonous processes of the modern factory.

As it is with the adult, so is it with the child: the average

child in our large cities has lost the art of recreative play, that large heritage which came down to the children of former times and filled their lives with the song and rhyme, the dance and the game, which had been elaborated by generations of children in past centuries. Hence, then, the plea for the festival, whether it be the school or the public festival; it is a plea for the recovery of a type of recreative and educative activity which becomes increasingly absent from the lives of young and old alike. To get it back into the lives of the old, it is desirable to begin to get it back into the lives of the young; and that is why the effort to incorporate the festival in school life may be regarded as the first step toward the recovery of a means of social culture which is more sorely needed to-day than it has ever been before.

But whether or no we succeed in the larger social purpose, it is pedagogically important in any event to use the festival as an instrumentality of school education. This we hope to make clear.

Our first appeal, then, is to the professional pedagogue; that is to say, having become clear as to the large social aspect of our problem (which is dealt with at greater length in a separate chapter—Chapter VIII) we shall try to convince him that indispensable pedagogical values reside in the school festival. It has been with the object primarily of making these pedagogical values count that the festival has been systematically developed for many years in the Ethical Culture School. The larger social values, ethical and cultural, have been kept in mind because the social point of view previously set forth has always been present

in the background. It has been impossible to ignore or underrate these values; they have asserted themselves frequently, and have at times been brought into striking relief. They have, however, been treated as interesting and important by-products of the fundamental scholastic endeavor.

It may be said at the outset that the heart of the pedagogical problem is the difficult matter of smooth and effective school organization; and it must be frankly confessed that the problem has not yet been solved to the entire satisfaction of those concerned—that is to say, of the teaching force as a whole, and all the varied pedagogical interests that may have to be taken into consideration in the practical conduct of school affairs. But the difficulties have steadily decreased from year to year; and if not all of them have yet been surmounted, it is now certain that they can be by further developments along the lines which have been marked out.

These difficulties of organization are inherent in the attempt to make the festival an integral part of the school work instead of being an "extra," a distraction, an interference with school work, and an additional burden for the teacher. It is common knowledge that any proposal to have an entertainment or an exhibition or a birthday commemoration in a school, usually strikes dismay into the hearts of the school staff; and that in actual execution any such undertaking generally proves costly and exhausting. The Ethical Culture School has at times had to pay the heavy price of the experimenter; has paid it in the fatigue of teachers and staff in ambitious undertakings which bristled with unforeseen difficulties; but these results are not inherent

in the school festival, and they have been steadily overcome.

The ideal which has motived the work in the Ethical Culture School is that of a festival which should be (1) the proper and desirable outcome of the regular work of the grade or grades selected to give the festival, just as the dramatization of a fairy story in the primary grades is the natural culmination of the eager interest of the children in the story; or just as a presentation of scenes from a Shakespearean play is the natural, and, indeed, the only justifiable, conclusion of the study of that play in a high-school class; (2) the vital co-ordination of the regular work in a majority of the subjects actually studied in the school—namely, English literature and composition, music, art, dancing, domestic art, shop-work, and foreign languages; (3) the normal satisfaction of those motor tendencies, particularly the fundamental dramatic instincts of the child, which we include under the pedagogical principle of learning by doing; (4) the memorable and edifying embodiment of the great idea, institution, event, or personage which the festival celebrates, such as the sacredness of one's city, the joy of gratitude, the coming of the Spring or of the new year, the greatness of Washington or of Lincoln; (5) a means to the discovery of special aptitudes in the pupils, evidence of which will appear only with such unusual quickening of the powers and the personality as the festival will effect. There are other results of a minor character which will be mentioned later in our detailed treatment of methods and processes.

As in education the effect of the processes is quite as important as the value of measurable results, it follows that



DRAMATIZATION OF THE STORY OF KING ARTHUR. ASSEMBLY EXERCISE. GRADE V. KNIGHTING SIR GALAHAD



ASSEMBLY EXERCISE DRAWN FROM CLASS WORK. DRAMATIZATION FROM THE STORY OF KING ARTHUR. ARTHUR IN COUNCIL WITH HIS KNIGHTS ABOUT THE ROUND TABLE. GRADE V

the methods whereby the pedagogical ends above specified ought to be accomplished present the basic problems connected with the development of the school festival. The major premise, as we have said, is that these festivals shall yield adequate pedagogical results and form an integral part, and not a disturbing factor, in the steady, normal life of the school. Therefore the question of *what* shall be done to provide a good festival has always to be considered in connection with the question of *how* it shall be done; that is to say, for example, by what class or classes it shall be undertaken. This means looking carefully at the needs, capacities, and make-up of each class and considering whether the class is particularly apt at dramatic presentations, or whether it is somewhat dead and heavy and for that very reason needs the stimulus and the experience of a festival undertaking. This is a very important point. The desire for a first-rate result, which would mean assigning the festivals invariably to the most capable class, must be overruled by the purely educational desire to bring profit to an unpromising class by giving it new stimulus, waking it up. Surprising efforts are sometimes to be obtained; a positive rebirth of the class.

Then comes the question of the adaptability of the particular studies of a class—literary, historical, musical—to the contemplated festival; the adjustability of the class programme so that provision may be made for practice and rehearsals; the possible effect of the enterprise upon the class, bearing in mind the stimulation and excitement of the performance, which cannot, of course, be altogether eliminated. These points must be discussed and determined in a

conference of all those concerned, comprising the teachers of the classes under consideration, the heads of departments who constitute the festival committee, and the executive officers of the school. The right kind of machinery for festival work must be constructed. That which has actually been contrived in the Ethical Culture School to meet the situation will be explained later.

Having said so much in a preliminary way concerning the technical, pedagogical aspect of the festival problem, we may now proceed to the second part of our theme, having regard to those who wish to deal with festivals in other forms. This we may call the social pedagogics of the festival.

We may find a point of connection between our school experiences and the wider social education to be achieved by the festival in the fact that our school festivals have had their important reactions on the home life and social life of our pupils as well as on their recreational culture. For example, they have stimulated the children to carry into the home the festal spirit—festal imagination and refinement and what we may call festal equipment; or it may be that the parents and friends who have crowded our festival performances have taken away results for home consumption. "I have to thank the school," wrote one graduate, on reviewing the benefits received from school life, "for teaching me, and through me my family, to celebrate Thanksgiving and Christmas and our family birthday anniversaries with a touch of poetry and interesting ceremony."

Furthermore, evidence has frequently been forthcoming that the chaste simplicity and good taste of the school

festivals have had their effect in refining the taste of the pupils so far as amusements are concerned. A high-school pupil, reporting on a play she had seen, summed up her impressions by saying, "Well, it was—kind of common; I couldn't stand it after our school affairs."

Our pupils, then, have carried with them into the home a repertoire of festival songs, dances, and ritual, and a taste for suggestive decoration and ceremony, which have become a leaven in their own family and social circle. Again, there has been an obvious stimulation of holiday dramatics, tending to a revival of the charade and the pantomime, shadow pictures, puppet shows, and so on, which have made the life of the vacation richer and more profitable.

Again, as suggested by what has already been said, there has developed, especially among the older pupils, a new critical attitude of wholesome fastidiousness toward the theater, the vaudeville show, and other forms of popular amusement.

Lastly, and perhaps more important than all, the school festivals have promoted certain forms of festal piety, such as a keener appreciation and more reverent remembrance of the great men and women and of the great events of history; a deeper civic and national patriotism, and a sense of awed gratitude in the presence of the great, bountiful, and beautiful earth on which we live and from which, as the mother of us all, we have drawn our nurture and our health.

So, then, it has become clear to us that to promote festivals in the school is to work for the revival of the festival in various forms in the community, here understanding the word *festival* with that enlarged connotation which will include the

private family celebration as well as the impressive public one. This has become still more evident by the many inquiries made by people outside the school as to the conduct of its festivals, by the many demands for references and aids of one sort and another, and by the many attempts made by other schools and institutions to develop the festival along the lines which have been rather laboriously marked out by the Ethical Culture School during its many years of experimentation. In fact, these inquiries became so numerous that the school was induced to organize a Normal Course in Festival Methods, which was attended by more than a score of outside teachers, settlement workers, and others, many of whom have since been active in festival undertakings. The lectures given in this normal course form the basis, as they have induced the composition, of the present volume.

The class of students who attended this normal course was in itself suggestive of the lines along which the larger public festival outside the school might be developed. The social settlement figured as a possible connecting link between the school type of festival and the folk festival. It became apparent from the class discussions and seminars that the social settlement really needs the festival as a means of giving a purpose and effecting a co-ordination of its various classes and clubs. The admittedly weak feature of settlement work has been its want of vital educational motive and co-ordinative purpose. The festival can certainly give such motive and purpose, not only to the work in the arts and crafts, the sewing classes and carpentry classes, but also to the musical, literary, dramatic, and dancing classes

and clubs which are the most important features of settlement work.

Having thought of the settlements as busy, singly and collectively, with festival work, our vision naturally widens until it conceives a still larger co-operation of various educational and recreational organizations. The public or folk festival comes to be thought of as one which is the result of effective and organized collaboration between choral and dramatic societies, and academies of the arts and crafts (possibly trade-unions), young men's and young women's Christian associations, colleges and universities, and so on. These might collaborate as the guilds of the Middle Ages did in the production of pageants and festivals, so that they might become once more a splendid agency of popular culture and recreation; a means of calling into play those activities of head and hand, of mind and imagination, of fancy and skill, for which the daily labor of men nowadays makes little or no demand. And thus final expression might be found for the great ideas which are implicit in our democratic life in its political as well as its social aspects.

That the tendencies of our time, with the rapid multiplication of festival celebrations and pageants, move in this direction of a renaissance of the festival must be obvious to any close observer. These recent undertakings have varied as to the extent to which the people themselves have been involved in their preparation and presentation and as to the extent to which they have been farmed out to the caterer. Our New York Hudson-Fulton pageant was a lamentable instance of the handing over of a festival to the mercies (by no means tender) of the caterer or *entrepreneur*.

It was a rather tawdry and incoherent show, provided at a price—and a very high price—and bore almost none of the marks of a pageant born of popular interest and participated in by the people themselves. On the other hand, of the genuine folk festival we have recently had several impressive examples. The little city of Warwick, England, became a hive of co-operative industry for two years in order to produce its beautiful historical pageant. Quebec, by developing a genuine folk spirit and enterprise, reproduced and relived its own picturesque past and quickened its historic imagination, its craft of hand, and its local patriotism, by its great celebration. Oberammergau keeps its artistic sensibilities and imagination alive by its recurring dramatic presentations, which are genuine survivals of the folk dramas of the past.

Indeed, during the past two or three years we have witnessed a steadily increasing number of pageants, dance and play festivals, organized by playground associations, settlements, and other institutions; May parties, or perhaps we should say rather forlorn and pathetic attempts at May parties, such as those which take place in scores at the Central Park in New York City, carnivals, *saengerfeste*, and other forms of festival celebration. The people seem to begin to realize what opportunities lie to our hand in the celebration of Labor Day, Arbor Day, Home Week, City Day, Flag Day, St. Patrick's Day, not to mention the possibilities afforded by the numerous parades—police parades, horse parades, white-wing parades—which periodically make of Fifth Avenue in New York a festal route. Then there are the possibilities afforded by college com-

mencements, at present such futile and grotesque affairs, and, let it be added, by county fairs. These must, one and all, be democratized—that is, they must be made into well-planned occasions for democratic self-amusement, must be taken out of the hands of the showmen and exploiters and be managed by artists and experts animated by educational and cultural aims. What is possible in these directions is suggested by the festivals held at Gloucester, New Rochelle, Peterboro, New Hampshire, and a few other places in which the initiative has been taken by persons deeply interested in forwarding the arts of the people.

The school-teacher, reflecting on these instances, may well think of his own efforts in the school as first steps toward that renaissance of a form of popular culture in which—as distinguished from the passive participation of the people as mere spectators in professional sports like baseball, football, and motoring—the people themselves become active and creative participants.

In a later chapter will be found a larger treatment of the subject of the folk festival, which will furnish some suggestions not only to the settlement worker, but to the school-teacher. This chapter must be closed by relating what has been said here to the Greek doctrine of education for leisure which is such an important point in the educational theory of Aristotle. Education for leisure must become a watch-word in our school education in order that we may offset, or at least supplement by it, the tendency toward that narrow practicality which has become a serious menace to the larger human education which our schools should supply.

The same doctrine needs incorporation in our adult

philosophy of life. We have forgotten or are fast forgetting the high uses of leisure. Man cannot live by work alone any more than the child can. He must find the higher values of life in his play. It is by his leisure activities and interests that his broader human culture must be promoted. Through that he must come into contact with the fine arts, and more particularly with what is fine in poetry, song, and drama. The festival becomes so important a feature of this leisure activity because it involves so many of these arts, and may lead also into such fruitful fields of reading and research.



## II

### SPECIFIC PEDAGOGICAL VALUES IN THE SCHOOL FESTIVAL

IT has been evident, from experience with those to whom the plea for the festival as a serious element in school life is new, that the first step to be taken is to convince them of the position taken in the preceding chapter, that there are highly important pedagogical values in the festival. Among these the first in importance are the moral and cultural values, but more especially the moral. The educational world has recently become alive to the fact that the schools must now undertake the moral education of the young in a much more thorough and systematic fashion than has hitherto been done. For reasons which need not now be traversed the old agencies of moral education, more particularly the old-fashioned home, the church, and the Sunday-school, have signally lost their power; and once more, in this as in other matters, the school must come to the rescue. We say "must come" because it is generally agreed that moral training is essential to the maintenance of a democratic society.

Now, the festival becomes a means of moral education through its promotion of what may be called the three pieties, or three forms of reverence, to which it may make appeal. The first of these we may name natural piety,

meaning thereby a feeling for the ordered and rhythmical life of nature, that sense of universal or cosmic law ruling our lives which is hinted at in the largest way by the sequence of the seasons, the life and death and rebirth of the Power behind our human life. This should carry with it a sense of our human dependence upon the majestic laws which rule Nature, reinforced by the admiring and wondering sense of the beauty and bounty of the earth as an expression of this life and law. It is in this natural piety that the great historic festivals of the past had their origin; and in such expressions of it as are to be found in the lovely story of Demeter and Persephone we have a classic theme which is still fresh and pertinent, the poetic appeal of which can scarcely be exhausted by festival uses.

Passing from this to the second form of piety, which we may call human piety, we have a form of moral emotion which is still rudimentary in its development. By this human piety is meant primarily man's sense of his indebtedness to man in the past, begotten in him by a recognition of the great drama of man's slow, painful, and baffled efforts to advance in the conquest not only of nature, but of truth and justice. It is the idea which should be the underlying conception in our teaching of history, which to be fruitful in its influence must be conceived of as a great epic of human progress. Once so seen, this great drama naturally quickens the sentiments of pride, pity, and gratitude in the human heart. Here the sentiment of gratitude becomes of a much deeper kind than that which is generated by the thought of all that we owe to nature and the fruitful earth on which we live. It feeds upon a realization of the faith-

ful toil, the sublime visions, and the bleeding heroism of man.

Thirdly, we have what may be distinguished from human piety in general as institutional piety—that is to say, intelligent reverence for the means whereby man has expressed his social nature in the institutions, customs, and laws of civilized life. Institutional piety means piety toward the home and the family, toward one's town or city and one's State and nation, as well as toward the school, the church, and other organized agencies of social life.

These three pieties naturally overlap, and many of the festivals which may be celebrated in the school involve the development of all of them. Thus, the festival of Thanksgiving, which traces back to the old harvest home festival with its rejoicing over the bounty of the earth, naturally includes also an expression of gratitude toward man who has slowly subjugated the earth to our use; man battling against nature, man the sower and reaper, man who garners and distributes the fruits of the earth for general use and stores them against the winter's need. This gratitude widens still farther to include thanks for the manifold blessings of life to those who have helped to secure them for us. In view of the common weakness of the sentiment of gratitude among our young people, who too often take what they get as a birthright, too much emphasis can scarcely be given to the cultivation of the sense of indebtedness and the habit of thanksgiving. It is as a means, therefore, of impressing certain great moral ideas, and of generating a lively moral responsiveness toward life, that the festival

performs its first important, and we would say, indispensable, part in school life.

In the next place, those who are skeptical of the high values which we here accord to the festival as an educational instrumentality will have to be convinced of its more strictly pedagogical effectiveness. We have already stated in our first chapter that it is the best means of effecting a vital correlation between the subjects of the curriculum. Little need be added here by way of bringing home this value. The word "correlation" or "co-ordination" has been a blessed word on the lips of educators and especially of the followers of Herbart; but in actual practice the correlations attempted in the schools have commonly been forced and ineffectual, and the various subjects correlated have often been treated unlawfully for the sake of developing relations with other subjects. All this is avoided in the form of correlation effected by the festival. Here once or twice a year in every class a friendly relation between the studies and activities of the class is established and justified in some obviously useful and delightful form of co-operative effort—a play, a pageant, or a miscellaneous kind of festival presentation. The child sees his subjects—say his drawing, his English, his shop-work—in a new light, when they help toward the accomplishment of such an obviously desirable purpose as that of expressing the ideas of a great occasion and of delighting and impressing his schoolmates and parents.

In the next place, our pedagogical skeptic may be brought to appreciate the fact that the festival is the best possible means of utilizing the fundamental dramatic instincts

proper to childhood—the play instinct, the imitative instinct, and that impulse toward self-expression through singing, gesturing, and dancing which is inborn in the child. It is a commonplace that the child learns, at first altogether, and later quite largely, through play. It is obvious also to the student of the nursery plays of children and of the legacy of the childhood of the past which we possess in the Mother Goose melodies, that dramatization is the first, and becomes the most highly developed, form of childish expression. That is to say, gesture and dramatic representation are more fundamental forms of expression than speech. There is no moment in the life of the child when these impulses cease to crave vent; but we have ignored them very largely in school education. The festival in its various forms keeps alive and develops these fundamental motor tendencies and aptitudes. It consistently provides for a composite expression of the child's emotions and ideas throughout his school life by making of dramatization and declamation, of singing and of dancing, continuing subjects in the school curriculum. This is to do no more than to enforce the principle that the child learns chiefly by doing.

Taking our cue from this idea, the plea for the incorporation of the festival in school life may be pressed by the teacher of literature in particular, on the ground that literature, in the life of the child as in the life of early man, has been an affair, not of the book, but of the heard and enacted song, story, ritual, and drama. Perhaps he may be convinced, as the present writer is very firmly, that it ought to be so treated to no small extent in the secondary as well as the elementary school. Literature is in its essence a thing

of the tongue and the ear, and not, as we have foolishly made it, a matter of print, something for the eye. We have become ridiculously book-ridden.

Literature for the child, as we teach it in our schools, is not so much heard as seen. We have failed to realize that its values are first of all auditory values. If we return either to the earliest forms of literary expression or to the latest (*i. e.*, the music drama) we shall realize that words, whether heard or printed, are but one element in the composite whole which we call literature. If every teacher of English were to study (as she ought) Professor Gummere's illuminating volume on "The Beginnings of Poetry," that would become her basic article of faith and lead to a new way of life in our English classes. She would realize that literature as an affair of words has been and must be but one element in a whole in which song, gesture, and ritual were synthesized. That is the evidence to be gained, on the one hand, from the early choral dance of the Greeks or, on the other, from the striking survival of the motives which determined the choral dance in the singing games of little children. As Professor Moulton, following some German theorists, has tried to impress upon us, our various literary forms, the great species of lyric, epic, and dramatic poetry, trace back to this composite form in which they were all included; and in the processes of development they become more or less separated from the whole to constitute a distinct species—the song element to become lyric poetry; the story element, epic or narrative poetry; the ritual element, the drama. This view becomes strengthened by the reflection that in the richest form of artistic expression which we have

to-day—that is to say, the music drama—we have the union of these with still other elements of artistic expression which make of the music drama the most complex and, as a consequence, the most impressive, form of human expression.

With these considerations in mind the teacher of English will find in the festival the most logical and effective means of helping forward his own subject. The children, through the festival, will use in the right way a body of lyric, epic, and dramatic material, and will have their interest in literature gripped in a new, legitimate manner. Furthermore, a connection will thus be made with many time-honored interests and educative games which ought to be revived among us—for example, puppet shows (such an important element in the dramatic education of Goethe, as he has told us), charades, pantomimes, shows, and singing games of various kinds, which in the past have made of children's parties occasions for something more than feasting, and have rendered quite unnecessary that employment of a caterer to amuse children which is the desperate resource of our own degenerate days. A similar welcome will be accorded to the festival as an adjunct of effective instruction by the teacher of music—the subject most closely allied to literature.

There will, of course, be many objections to the pleas put forward here, objections which we believe we can prove to be groundless when we come to discuss ways and means. One of these may, however, be met here. It is a very common objection that work along these lines tends to develop in the child staginess and self-consciousness. The answer

to this objection is that actual experience proves it to be otherwise. If children are accustomed from the first, as they are commonly accustomed in the kindergarten, to express themselves freely through song and gesture, through marching and dancing, they may continue to do so in the grammar school and the high school, provided there has been no break in the habit. Those who have witnessed the festivals given at the Ethical Culture School have very frequently expressed their surprise at the spontaneity and the naturalness of the children who have taken parts in the plays and performances. The children were natural because these forms of self-expression were taken for granted and frequently exercised in the course of their school work. In other words, the festival helps to preserve the natural child and to prevent the development of the unnatural child who is ashamed to give expression to his imitative and dramatizing tendencies in the presence of his fellows. The suppression of these tendencies means a suppression of the emotional life of the child, so that the various pleas we have been making may be reinforced by a plea for more emotion and a richer emotional development in our schools. Our education stands accused of no fault more serious than that of failure to develop and discipline the emotions. We overtrain the intellect, the rudder of our human craft, to the neglect of the propelling forces of desire and aspiration, of admiration and affectional energy, of imagination and idealization, which make it possible for knowledge and reason to exercise their directive or controlling function.

## III

### THE MACHINERY OF FESTIVAL PREPARATION

IT has already been explained that the school festivals are in turn in the hands of a different class or group of classes, so that if there is any disturbance or interference with the regular school work at all, it is in this way confined to these particular classes. The school as a whole is not involved until the festival day comes. Quietly for some weeks the regular work of the selected class has converged upon the festival until, perhaps two or, at the most, three weeks before the appointed date, rehearsals begin during the period assigned for the purpose. The question naturally arises as to how festivals so confined to a single class or a few classes may be regarded as school festivals. The great binding and uniting force is song. Song by the whole school is the framework in which the festival performance is set. At the opening and at the close and at various points during the performance the school unites in singing songs closely related to the subject-matter of the festival, by means of which a certain emotional heightening is obtained. The school as a whole is, in short, akin to the listening throng in the old-folk festivals or in the Indian festivals with which we are familiar in this country, which participated at times through the chorus or through the

clapping of hands in the performance of the smaller throng. More will be said in explanation of this feature of the festival in the chapters dealing with the part played by music, as a co-operative element, both in the school curriculum and in festival undertakings.

We pass now to the next important consideration—that is, the necessity of keeping what we may call festival activities going constantly and consistently as part of the regular school work. Festival results cannot be reaped suddenly. They are to be made possible only by means of continuing class-room practice and by the organization of school assemblies which call for the regular output of the different classes in literary, dramatic, and musical work. This means, as regards class work, that special attention is devoted to what is commonly called oral English; that there is much memorizing and declamation; that there is frequent dramatic representation of those pieces of literature which are dramatic in their nature or stimulate dramatic formulation. We are most familiar with this type of work in its rudimentary form in the kindergarten, which is the only section of the school in which anything like adequate justice is done to the dramatic and lyric propensities of the child. But the common dramatization of the little scenes presented in the Mother Goose rimes, which are naturally dramatized by the little people of the kindergarten, should have their proper sequel in the primary, elementary, and high school in the dramatization of fairy stories, like "Cinderella" and "The Sleeping Beauty"; legends, like "Robin Hood"; stories, like "The King of the Golden River" and "Alice in Wonderland," "Tales of the



PLAY PERIOD IN THE KINDERGARTEN. THE BEGINNING OF A CHRISTMAS EXERCISE. SANTA CLAUS WITH HIS REINDEERS



MAY FESTIVAL IN CENTRAL PARK. GRADE VI. MR. GOOSE AND SOME COMPANIONS SURVEY THE SCENE

Wayside Inn," such as "The Bell of Atri," "Rip Van Winkle"; ballads, like "Sir Patrick Spens," Scott's "Lay of the Last Minstrel"; until we come to high-school presentations of scenes from the novels—"Silas Marner," "A Tale of Two Cities," "Henry Esmond"; plays, like Goldsmith's "She Stoops to Conquer"; episodes from the De Coverley Papers, supplemented by selected scenes from Austin Dobson's dainty "Proverbs in Porcelain"; and scenes from plays of Shakespeare, and Milton's great mask of "Comus." This type of work, we repeat, is desirable in itself, apart from any demands made on it for festival purposes; and where it is kept going through the school and its results are periodically presented by the different classes in the assemblies which are held twice a week, the teachers have ready to their hand when festival time comes around children who are accustomed to dramatic work, who thoroughly enjoy it and are not unduly disturbed or excited by it.

We may also assume that the teachers who conduct this work are in general sympathy with that view of English which sets high values upon these natural dramatic fruitions of the class-room work; and if the teacher of music is also sympathetic and realizes the full possibilities of intimate correlation of the English with the music, and if the same thing can be said also of the teacher of gymnastics who trains for the dance work, we have then the conditions under which festival activities become comparatively easy and delightful. The teachers will have developed a tact of adaptation to festival needs. They will learn how to keep their work flexible and to turn it without loss of desirable results into channels which forward the festival undertakings.

So much, then, in regard to the general conduct of the school work which makes a regular programme of the school festivals possible. We have next to explain the steps actually taken to plan the work and co-ordinate the activities of the different branches of the school. There is a standing festival committee consisting of the heads of the departments chiefly concerned—literature, music, art, domestic art (costuming), the principals of the different sections of the school, and some of the teachers especially interested in festival work. This committee meets regularly toward the end of May in each year to survey the festival work of the year, and in the light of it to plan for the year ahead. They select the classes which are to present the festivals, generally on the basis of regular rotation, although there are frequently reasons for departing from this principle. The committee further determines upon what festivals the emphasis shall fall, or, in other words, what shall constitute major and what minor festivals. This point determined, they call in for consultation the teachers of the classes thus provisionally selected, in order to discuss the possibilities of adapting the work of each class to the preparation of the festival with which it is to be intrusted, and of making such adaptations as may seem to be desirable to this end. Then the general character of the festival is determined. Here a number of points have to be considered. Thus, for example, during a given year the Lewis and Clark expedition may be in the public mind, or the Hudson-Fulton celebration, or the Lincoln centennial, and the scheme to be adopted must provide for the incorporation of commemorations; or the time may be ripe once more for the

utilization of some one department—let us say the German department, which may lead to the planning of the Christmas festival as a German Christmas; or some dramatic presentation by one of the classes during the past year may have been so promising and suggestive that the committee sees in some development of it the promise of a good festival.

As the outcome of these deliberations in the Spring of each year, a programme as definite as can be made is agreed upon, and the teachers concerned are enabled during the Summer to develop ideas and suggestions for the meetings which will be held in the Fall to outline more definitely each of the festivals.

As to the possible variety in the material to be presented, it may be said that this may be either home-made or otherwise. The play may be invented or written entirely by the pupils themselves, or the ground may be staked out for them, and then they may work out the details and write the scenes. It may take the form of dramatizing the life of a man like Lincoln or of an historical event like the Lewis and Clark expedition, or of a novel or story such as "The Man Without a Country," which has twice been dramatized very effectively for the purposes of a Patriots' Day festival, once by an elementary grade and once by the high school. On the other hand, the play may be one already written, such as Miss Dorothea Gore Browne's "Sweetbriar," or Miss Mackay's "The Enchanted Garden," or Miss Menefee's "Ceres and Persephone," or Shakespeare's "Midsummer Night's Dream" or "A Winter's Tale," used, both of them, for the Spring festival. Both types of plays are desirable. Splendid results may be obtained by requiring

the children themselves to invent and write the play. On the other hand, it is frequently found that the best service which can be performed for a given class is to bring it into intimate contact with some masterpiece. The formative influence of any one of the plays already mentioned is incalculably valuable for those pupils upon whom the task of giving adequate expression to it is devolved.

The method of setting about the task of preparation is that of working through the class by means of committees. A beginning is made, of course, with the discussion of the subject by the whole class. Each member is asked to present in writing a possible way of developing the proposed festival; or, if a play has been selected, of cutting or adapting the play to the particular purpose in view. Then, after discussion, the best suggestions are handed over to a committee which generally consists of those who have shown the keenest appreciation of the problem. After the general outline has been agreed upon, the working-out of the details proceeds. If the play is to be written by the pupils, the different scenes are assigned to different groups, and they prepare the dialogues. These are read and discussed by the whole class, and finally the best version is agreed upon.

The next step is the trial readings for the parts. The class votes upon those who have tried, and in general its selection is found to accord with the preference of the class teacher and other teachers concerned. The spirit of the team and the desire of the class to produce the best possible results almost invariably lead to the elimination of favoritism. It is an admirable discipline for the children. Not

infrequently surprises occur; unsuspected talents are discovered; and in not a few instances children who have shown no pre-eminence in other lines of work—dunces in arithmetic or dullards in geography—have blossomed forth into people of importance and been started on a new career of self-respect and class consideration. We may record the case of one despised boy who, when a clog-dance was required in a negro scene, eclipsed all competitors and was raised to an eminence of distinction in the eyes of his classmates by an accomplishment learned in the tenements. The effect was most salutary. The boy was a new being henceforth. Another instance was that of a girl, the child of artistically gifted parents, who had never been happy or successful in her class work, but suddenly "found herself," and developed a new interest in all her studies because she scored a notable success as a fairy princess in one of the little school plays.

In all other respects the pupils themselves are encouraged to work out the details of stage setting, scenery, and costumes, as a means of developing their scenic imagination, their sense of stage composition, grouping, entrances, and exits. Frequently their childlike suggestions have a piquancy and effectiveness beyond the reach of the adult, and their ingenuity in adapting available materials to stage uses is often admirable. Moreover, it quite frequently happens that they are called upon to compose songs, both words and music, and help to invent dances. Nor must omission be made of the general training in businesslike habits and in good manners, which is incidentally accomplished. Points of conduct and etiquette are continually

arising. The boy who will drink with his mouth full of food may, without heart-wounds, be told that such a practice is not good form on the stage or with the cultivated company he must keep there. There is also opportunity to deal with other delicate matters of personal behavior, neatness in dress, clean finger-nails, and so on. A rough boy may *in propria persona* be scornful or neglectful of these trifles, but as *dramatis persona* he feels called upon for the first time in his life to be punctilious about them.

One other preliminary point may be mentioned as controlling the preparations. We must be content with comparatively rough results. To press for finish is to press for something unnatural and, in fact, actually impossible to children. A fine taste is offended by it. The charming roughness of childish work at its best makes an appeal of its own, akin to the quaintness of rude folk art, whether in the carvings of an old oaken chest or a medieval saint about a cathedral portal or the irregular rhythm of an old ballad. To overtrain the child in the interests of a false standard of perfection is to injure or ruin the product. Thoroughness in school work, it may be said here incidentally, has its place; but it cannot be insisted upon in literary and artistic studies as it can be, let us say, in arithmetic or geography, where exactness is possible and necessary.

It is always understood, in regard to various points that have to be decided by the class, that final decision is reserved for the teacher and members of the festival committee. This decision may be arrived at against the opinion of the majority of the class without friction, provided the matter is tactfully handled. For example, occasionally the people

selected by the class will, in the teacher's eyes, be disqualified for an important part by reason of backwardness or laziness, or they may not be able to stand the nervous strain or the prominence. Again, the plays proposed and the arrangements made by the class may need revision. It is undesirable, therefore, to give the class the impression that their wishes and preferences are final.

Another point to be borne in mind is the desirability of providing, where practicable (not always the case), for two sets or two casts for the play. This is especially important if the play involves but few characters, a situation which may endanger the vivid interests of the class as a whole in the play because of their scant participation in it. It was a wise provision of the authorities who conducted the children's theater in New York City to involve three separate casts in each play, and to give each of the casts its opportunity to present the play. This meant that a considerable body of young people were actively concerned and very deeply interested in the play and in each of the presentations—their own and those of the rival casts.

Something may now be said concerning the machinery of rehearsals. The responsibility, both in the arrangement of the rehearsals and in the coaching, should rest with one person. The other teachers concerned may, of course, be present and help in every possible way toward the effective presentation; but the children are confused, and especially the younger children, by a number of counselors: therefore, any directions which the corps of teachers may have to give should come through the one responsible head.

In the second place, it is desirable to avoid unnecessary

waiting on the part of those members or groups of the class which are not for the time being involved in rehearsing. Nothing dampens the enthusiasm of the body of the class more than the tedium of waiting while for the fifth or sixth time two or more of the principal characters are rehearsing one of their scenes. On the other hand, it is desirable to secure the reactions of the class. At least once at the beginning and once toward the end of the preparation they should form the audience, and their criticisms and suggestions should be invited.

Some of the rehearsals may be held in the class-room, others in the auditorium or other convenient place in which a stage is possible. As not a little drill will take the form of improvement in the way of speaking the lines, it will be possible to withdraw a pupil for special work of this kind.

It is desirable to arrange in good time for three or four stage rehearsals with costumes and properties. The children should get accustomed to the strange costuming. Besides, the costumes are a means of quickening the imagination, enabling the little actors to get out of their own age into that with which the play concerns itself. In this way, too, may those shortcomings previously mentioned, the lack of scenic and gestural imagination, be made good. Of course the teacher will be careful not to impose mechanically her own imaginings upon the child. She must rather work from within and gradually stimulate the child's own groping efforts. Otherwise we get a mere imitation on the child's part of an adult conception, leading to an unnatural adult way of performing.[1]

[1] There is a striking difference between the method of the theater and the method of the school. One is intent on the result and the other on the pro-

The more formal rehearsals will take place during the last two weeks of the preparation, for which purpose the class teacher will be asked to prepare a special schedule which will allow of the utilization of class periods for English and other subjects which are to profit most by the festival preparation, for the purposes of rehearsal; and if anything like the same value is put upon the festival work as that which is put upon it in the Ethical Culture School, there will be little hesitation in making exceptional demands during these two weeks upon other subjects in order that the festival may be brought to its proper degree of excellence. The task is, in fact, a form of intensive work, to be justified in the same way as an occasional duplication of periods for one subject at the expense of some others to secure the values of intensive work. The gains along the line of oral English and æsthetic education, in the ways already enumerated, are ample pedagogical justification for this method of procedure. It cannot be said too emphatically that the ultimate finished presentation constitutes the smallest part of the value derived from festival work. It is the process, the discipline, and drill that count.

A few words may be added concerning the stage setting. Here the ideal is one of simplicity and suggestiveness. Occasionally the whole festival may be put through without

cesses and the by-products. This has been brought out at times when help has been rendered by professionals interested in the school productions. Thus, the professional trainer will say to the pupils, "Do so and so" or "Watch me and do as I do"; the teacher, on the other hand, will ask, "How do you think that the Pied Piper or Rip Van Winkle would be likely to behave in such a predicament?" or "What feelings were you supposed to express at that point?" or "Is that the way an angry man or a highly amused man would show his feelings?"

any special scenery whatever—only a few properties designating the nature of the scene, somewhat after the rude manner of the Elizabethan stage, a method favored by modern organizations like the Ben Greet or the Coburn players. At other times some scenery is absolutely necessary—a woodland, a stretch of open country, a little cottage or farm-house, a formal garden—and this scenery is commonly prepared by the high-school classes as part of their regular art work, the class, or a section of it, being organized as a squad of workers under the leadership of the most capable student. Competing sketches are made by the members of the class and the final design chosen in committee.

In this matter the general principle of simplicity is more important with the child than it is with the adult, by reason of the readiness of the child to make-believe. He is more of a symbolist than the adult. Give him a hint or two, and his ready imagination will help out. He enjoys makeshifts which call upon his ingenuity of interpretation.

Then as to the costumes: it is well to accustom the children in their class-room and assembly presentations to enact scenes without any costume whatsoever. In some instances, as, for example, in some of the scenes of "Julius Cæsar," where the leading characters have to be distinguished from the crowd, it is desirable to indicate these by means of colored badges worn upon the arm. From this complete lack of costume we may proceed by degrees to complete costuming in simple ways. There are various intermediate stages of partial costuming, ranging from the mere use of certain stage properties, like swords or pikes, to the wearing of a coat or jerkin, following the lead of the children's own

suggestion. We must bear in mind that children do love to dress up, and frequently would rather do so in an almost grotesque manner than discard altogether any aids which costuming may give.

It is desirable not to rent costumes. To avoid this, the special classes of the high school in dressmaking, or special volunteer groups, may be organized to help the younger pupils in making the costumes. The teacher must not be burdened with the work of sewing. It is more than enough, frequently, that she should attend to the cutting-out of the costumes. They must then be handed over to the parents to be sewn. It has been found in the Ethical Culture School that at times it becomes necessary to engage the services of a seamstress to attend to any cases in which arrangements cannot be made with the parents. In any case, some way must be found of avoiding overwork on the part of the class teacher or the teacher of domestic art. Some money may be put aside by the school authorities, or a special fund may be raised, by one means or another, for the purpose of meeting small expenses thus involved. One useful purpose served by the provision of costumes in some cases by the school is that these costumes, reverting to the school, form part of a permanent collection which may be drawn upon for future use. The Ethical Culture School has thus accumulated a collection or wardrobe which is continually being drawn upon for minor performances and enables a class at very short notice to present a costumed performance of some trifle which has been prepared as part of its regular work in English.

One other matter which may here be briefly alluded to

concerns itself with the preparation and the printing of the programme. This subject will receive special treatment, just as the subject of costume will, in the chapters devoted to the art work connected with festivals; but this general record will not be complete without relating the compilation and arrangement of the programme to the general activities of the class. The wording of the programme has to be decided upon, and so has the difficult question of how much explanation in the way of a synopsis is desirable in the programme, as well as the further question of the printing of the words of the songs that are to be sung. These are genuinely literary exercises, raising some vital questions of dramatic interpretation and procedure. It should be added that the names of the performers are never given. No complaint is ever heard on this score. The enterprise is a class enterprise; the glory of it accrues to the class as a whole; and while, of course, the leading actors will come in for compliment and be for a while persons of importance, it is a fact that their glory becomes merged in the glory which accrues to the class and the performance as a whole.

It may be helpful, especially to those concerned with Settlement presentations, to put on record here the actual procedure in the case of the preparation of the little classic play of "Demeter," by Mr. Robert Bridges, which was undertaken by the kindergarten normal class of the Ethical Culture School, composed of young women ranging from seventeen to twenty years of age. The play was selected for the Thanksgiving festival. The project was brought before the class in May. The play was read to them and commented on, and the music for the songs was played. The

instant result was an enthusiastic desire to present the play. Copies of the book were procured in order that those who wished to compete for leading parts might read the parts during the Summer and be ready for trial readings the first thing after the beginning of school in the Fall. Certain conditions were clearly laid down. Although the play was not entirely choral, after the Greek manner, yet voice work, the power of declaiming verse with a certain lyric quality, became fundamental; and capacity in dancing, or, at least, in rhythmic movements, was likewise emphasized.

The trial readings having been held early in October, the first stages of the work of interpretation were taken up as the regular work in the literature class. Then for a term of four weeks four fifty-minute periods were assigned for special work with groups, and two forty-minute periods per week for dancing. The music became the regular work of the singing class, and the school orchestra undertook as its special weekly work (voluntary) the preparation of the accompaniments.

The gowns were designed, cut out, sewn, and afterward stenciled according to studies prepared by the art class after one or more visits to the museum of art with the art instructor. At these visits consideration was given not only to the construction and decoration of Greek garments, but also to the poses and gestures of the Greek statues and Tanagra figurines. The art instructor also selected the group of girls who were to paint the one scene required for the presentations.

For the last dress rehearsals three mornings (from nine to ten) were assigned, and there was, in addition, one final

dress rehearsal. It should be said that among those who took part only one manifested anything like striking dramatic talent. The others became proficient in the matter of speaking their lines, of carrying themselves and posing and dancing, quite beyond the expectations of those who drilled them; so that the two performances which were given, and later a special pay performance, reached a rather surprising degree of excellence, bringing back, as one or two artists who were present remarked, the simple and chaste charm of the Greek spirit without that touch of staginess which so frequently mars the professional presentation of Greek plays.



## IV

### THE VARIOUS FESTIVALS, MAJOR AND MINOR, AND THEIR SIGNIFICANCE

THE festivals selected in the Ethical Culture School for annual celebration include an All Souls' commemoration; a Thanksgiving and a Christmas festival; a Patriots' Day festival, which unites the commemorations of the birthdays of Washington and Lincoln; a Spring or May festival; a Shakespeare festival; and a graduation celebration. To these may be added special memorial exercises in connection with centennials or the birthday or deathday of great public personages, and, occasionally, such minor festivals as Hallowe'en, Candlemas, Valentine's Day, and Arbor Day.

To these there ought certainly to be added a festival expressive of civic or municipal patriotism. Little or nothing is at present done in our city schools to develop this civic pride. In many cities there is not even a flag or emblem around which the sentiment may gather; and, similarly, there is great poverty of material, poetry and song, expressive of that love of one's city which was so deep a passion among the city-states of antiquity and the city-republics of the middle ages in Italy and elsewhere. Never has the writer seen the city flag of New York flying, save very occasionally over the City Hall. The city children

do not know of it, although it is a beautiful flag. In St. Louis there is no flag.

The first of the major festivals mentioned above, because it comes first on the school calendar, may be disposed of first as not falling under the category of the other great seasonal festivals. It was introduced into the scheme for a special pedagogical purpose. It was felt desirable to institute some form of celebration which should bring before the pupils the larger world-view of human history. We too commonly fail in our schools to get beyond the national point of view. We do not see history and civilization from the universal standpoint. Our past is apt to be our own modern past, without its great roots in the history of mankind. Hence the spirit of spread-eagleism in our patriotism. The All Souls' festival involves a consideration of universal history, and in its largest human aspects it is a brief roll-call of some of the greatest names of history. Furthermore, it has been found an invaluable means of reminding the heads of departments and all subject teachers of the importance attached in our school curriculum to the historic consideration of their subject. Teachers of all subjects are expected to give their pupils such a historic outline—some conception, that is, of the slow steps by which, let us say, mathematics, geography, the arts and crafts, have developed; and with it an additional insight into the logic of the subject. Once a year, then, a reminder is served upon each department that its pupils are expected to be familiar with the name and fame of the great builders of human science and craft in the various fields of activity.

To this end early in October each year the heads of de-

partments are asked to present the issue to their classes and to obtain the votes of all the students on the two greatest names in all the fields of achievement—mathematics, invention, discovery, science, general history, art, music, letters. The teacher then calls for a short composition of from three hundred to five hundred words presenting the features of greatest general interest in connection with the life and work of each of the two great men so chosen, a composition that must be interesting and suitable for declamation before the whole school at the All Souls' festival. From these he selects, let us say, the six best, and reads them to the class, without naming the authors, and takes the vote as to the preference of the class—which vote he may comment upon or try to modify if it seems to him to be very far astray. After selecting the most suitable paper and working it over with the writer, either the writer himself or some one else is selected to declaim the composition at the festival. The programme is then drawn up by a committee composed of those who have written the successful papers, and, after the appointees have memorized the papers, the two rehearsals are held in the auditorium of the school.

The festival itself is of the simplest character. The stage is simply adorned with one or two busts or tablets made in the art classes, and then, following the order given in the little printed programme distributed among the students, the short memorial notices are declaimed, no applause being permitted on this occasion. After the great musicians selected have been commemorated, by way of punctuating the programme effectively, some composition by one of them—*e.g.*, part of Bach's concerto for two violins—

is played. It has been found possible to select songs eminently in keeping with the spirit of the occasion, to introduce and conclude the programme of short speeches.[1]

In actual experience the festival has been found to be one of the most impressive as well as one of the most fruitful of those which are held. It costs less in the labor of preparation than other festivals, and its general effect is far-reaching. Something is said in the chapters dealing with art concerning the method of decorating the auditorium with a tablet-like assemblage of names of the great men of the past, and in the appendix will be found a specimen of the programme used on such occasions.

Passing now to the other major festivals, it may be said that those have been selected which mean most, embody the greatest ideas, catch up and perpetuate impulses which lie deeply embedded in human nature, and lend themselves to modernization or at least a development in consonance with our modern conceptions of life and the world. These greater permanent festivals form the nucleus or backbone of the series, and are, as already intimated, supplemented by the more occasional festival, such as centennial celebrations, birthdays, and anniversaries.

These great festivals of the race, as previously stated in Chapter I, are those which are expressive of the large rhythmic changes of nature and, by analogy, of human life—Spring and Autumn, Summer and Winter, the birth, growth, fruition, decline, death, and rebirth of the cycling powers in nature and in man.

Although these seasonal festivals have varied and mul-

[1] The outside limit of time is forty minutes.

tiplied in the course of history, there is no difficulty in selecting the most important and most manageable of them. First, if we follow the calendar now instead of the school year, comes the Spring festival during May or on May Day itself. This is selected in preference to the festival of Easter, which changes each year, and often falls before Winter is ended. Second is the Autumn festival, which must be in this country a Thanksgiving festival, signalizing the actual beginning of Winter. This is a good deal later than was the old festival of the Harvest Home, and is, unfortunately, very near to Christmas. The festival, however, may be interpreted as including the central idea of the old-time festival of the Harvest Home, the idea of the ingathering and the completion of the storage of the fruits of the harvest to meet the Winter's need. Then, thirdly, comes the midwinter festival of Christmas, the festival of indoor life. It is not, as a matter of fact, the real midwinter in this country; but it will, for all practical purposes, serve the object of such a rejoicing, inasmuch as by the Christmas season the indoor life of the Winter has become a habit.

Of course the two great notes which are sounded by these festivals are the notes of Spring and Fall, Summer and Winter, sowing and reaping, birth and death, hope and fruition. In these ideas, which determined the two great festivals of early man, we have the basis of what we have called, after Wordsworth's phrase, "natural piety," although we mean much more than Wordsworth meant. The thought of the great mystery of life pulsing in the earth on which we live, in the breast of the Mighty Mother whose arms are about us, out of whom our life is drawn, and into whom the

roots of our being strike in strange mystical ways beyond our understanding—this is the underlying thought with us no less than with our remote ancestors who looked out with wondering eyes upon the earth on which they lived.

The fecundity of this idea, its large suggestiveness, as we review it through the festivals and legends of the past, may be due (as Professor Shaler, for instance, maintains in his stimulating book on "The Individual") to the fact that we are but recapitulations of the historic phases and types of mankind. We still understand and dimly feel something of the emotions of baffled and cringing awe which primitive man felt in the presence of nature, so rhythmical and yet so incalculable and capricious in her operations and her dealings with man. We still feel something of his intense hope of favoring Summer and his jubilation over the abundant Autumn; his fear of want and his attempts to propitiate and cajole a mysterious power that dealt out the weal and the woe of the world in a very human manner.

In developing this idea we pass inevitably from this primitive attitude toward nature to the responsiveness of the modern man to the beauty and bounty of the earth. The old fear has largely left us, because the prospect of Winter famine has ceased to haunt us. Our modern humanism reads new and ever newer meanings in the lovely legends which the poets of all ages have written to express the miracle of nature's failing and resurgent life, the great parables of death and renewal which the folk have expressed in myth and fairy story, in the "Sleeping Beauty," in "Rapunzel," in the myth of "Demeter and Persephone," and in the numerous stories which the ancients invented; which the

Greeks embodied in their Eleusinian mysteries and the Christian in his evangel of the Resurrection. These are the eternal things of art and of religion which reach down to the obscure depths of our human mystery and touch, perhaps, the most solemn notes in the whole gamut of human emotion.

So, then, these great nature festivals expressing "natural piety," because of their enduring symbolism, will remain primary and central in our scheme of festivals.

After them we come to those festivals which enshrine what we have called human piety, a type of emotion still rudimentary in us. This form of human piety may, in fact, stand out in striking contrast to natural piety, following the notion of the thinkers of the eighteenth and nineteenth centuries that man and nature were at strife. Said the eighteenth-century philosopher, "God made the country, man made the town," or "Man was born free," uncorrupted from the hand of God, but is now fallen from nature and "is everywhere in chains." So, indeed, preached Rousseau and Thoreau. The man who, when bidden to think of posterity, remarked, "What care I for posterity? What has posterity done for me?" will also probably respond in the same spirit, when bidden to think of his progenitors, "I did not ask them to bring me into the world; I owe them nothing." Hence the need from the point of view of this indifference to the thought of the past as the parent of the present, and the present as the parent of the future—the need of feeding what we have called the sentiment of human piety by means of great and impressive reminders of the part which these ideas have played and must play for human thought and imagination.

The primitive form of this human piety we may see, perhaps, in ancestor-worship, which may be developed in such a way as to become a really lofty and deeply significant form of devotion at its best. This piety, beginning in the family with pride of ancestry, may widen beyond the larger pride of race, beyond civic and national pride, until it becomes an all-embracing gratitude for all that has been accomplished and handed down by the peoples, races, and civilizations of the past. To this end we shall provide for commemorations of historic personages and historic events which come near to the sentiment of men and women to-day. We shall feed the sentiment of "hero-worship" as it gathers about the great figures which gradually fill the firmament of the child's imagination until he becomes conscious of the mighty "cloud of witnesses," "the communion of saints," who have left their deep impress upon history and are memorialized in the monuments and statues, the shrines and effigies, which adorn church and civic building, street and square, because we would have their name and fame kept bright.

In this second group of festivals, then, will be included the festivals devoted to Washington and Lincoln (which, in the Ethical Culture School, are combined in one Patriots' Day festival); Memorial Day; Independence Day; and, from time to time, recalling great national celebrations, St. Patrick's, St. George's, St. David's days; and of course we shall include, as rounding out the conception, the All Souls' Day festival, which has already been explained. Those who are responsible for the organization of festivals will find much suggestion in the calendar compiled by the Positivists,

which has been edited, with historical annotations, by Mr. Frederick Harrison in a volume entitled "The Calendar of Great Men."

Now we come to the third type of festival—that which enshrines institutional piety, as we have called it—festivals designed to emphasize and interpret the endless efforts which man has put forth to elaborate the means whereby he might live the common life of justice and equity. We want reverence not only for man the person, but for man social, man collective, as he has expressed his social or common nature and his ideas of justice, fair play, and helpfulness, in the laws and institutions which he has invented and maintained in civilized society. Hence, we need the festivals which shall bring out the deeper significance of the institution of the home, the city, the State, the locality, the nation, etc.

On the basis of our reverence for these things we must build up the idea of progress. We must quicken in the child the ambition to carry forward this mighty work of civilization, to increase the great legacy which he has inherited, to reform the ill-formed, to cure and prevent the distressing and unbearable wrongs that men still suffer. Out of this attitude toward the wonderful mechanism of civilization must be born that institutional idealism—that is, the idealization of institutions as symbols of great human ideals, of which we in this country show such surprising lack. Some of the festivals already mentioned as expressive of other forms of piety express also this form. Thus, the Christmas festival, while it is primarily an expression of midwinter—that is, of the death and recovery of nature—is also pre-eminently the festival which glorifies the home, emphasizes

the idea of motherhood and fatherhood and the part of the child in human life. To some extent the Thanksgiving festival celebrates the same idea. The festival of the city—a much neglected institution—might be held either in connection with the City Day, where one is recognized, or Election Day. As significant of the lack of feeling for the city it is to be noted that very few children, not to say adults, are familiar with the flag and the arms of their city. The flag of the city of New York is an unknown object among the school children of that city. It ought to be displayed on every school and upon every city building on certain days, as the national flag is displayed on others.

The institution of the school should find its commemoration on Founder's Day, or some other date appropriate to the particular school—in the Ethical Culture School at commencement, and the opening and closing of the school year. The idea of the State may be impressed upon the child's mind both in connection with Election Day and with Memorial Day. There are plenty of opportunities by means of assembly exercises of drawing attention to the various institutions, the police department, the fire department, which ought to be regarded by the child as expressive in an elementary way of the same great idea of civic patriotism.

And we ought to add to the days which are to be brought within the scope of our festival plan, Graduation Day, which is commonly commemorated in such uninteresting and insignificant a fashion.

With this general outline of the leading types of major

festivals, we must now pass to an exposition of each of the important festivals in their chronological order in the school year—namely, All Souls' Day (already dealt with), Thanksgiving, Christmas (with a few words concerning a New-Year festival), Patriots' Day, and May Day or the Spring festival.

It will be noted that we have omitted all reference to midsummer, which might claim some attention from the historical point of view, and this is for the reason that the schools are not in session at this time of the year. It may be noted, however, that the great growth of vacation schools makes possible the incorporation of this festival as a feature of educational work.

Furthermore, the reference to the New-Year festival must be incidental only because it, too, falls when the school is in vacation. It is a festival which belongs to the Church and the Sunday-school and the home. From the point of view of the interpretation of Christmas, which we shall later present, it is very largely a duplication of the Christmas festival. The New Year in nature, following upon the Winter solstice, is, in fact, the new year or the dawning of the new light which is celebrated at Christmas. Nevertheless, we have the two festivals, and there is so much that may be brought home to the mind at the New-Year festival that we shall make a plea for its observance in those places, such as Settlements, which have a chance to keep it with due dignity and impressiveness. This becomes more desirable because the popular celebration of New Year's eve is one of the grossest and most disgusting of our celebrations, and means the loss of a splendid opportunity. And we may

say, in making a plea for a worthy observance of the occasion, that the Society for Ethical Culture, which founded and maintains the Ethical Culture School, has instituted a Quiet Hour from nine to ten o'clock, at which exercises consisting of music, readings, and short addresses are given.



## V

### THE THANKSGIVING FESTIVAL

THE Thanksgiving festival is perhaps the most difficult of all to prepare. It is the first major festival of the year, and it is impossible to begin work upon it before the regular school work has got thoroughly into swing. In the next place, it comes uncomfortably close to Christmas; and the preparation for the Christmas festival is already in hand before the Thanksgiving festival has been given. The way out of this overlapping difficulty will be dealt with in connection with the Christmas festival. The importance of scheming the festival before the close of school in the Spring is obvious. Fortunately, there are many sources from which the material for the festival may be drawn, because there are many aspects from which the festival may be regarded. From one point of view it is a belated harvest-homing. From another, it is a more distinctively historical and national festival which recalls to all good Americans the thought of that first Thanksgiving on the bleak New England coast, giving a quite new and peculiar poignancy to the older harvest-home idea. From another, it is the more general national rejoicing over the ample blessings of our American civilization, spiritual and moral, political and social, no less than for the plenitude and magnificence of nature's gifts.

The fundamental motive of which the first Thanksgiving was in part an expression is, as we have already said, rejoicing over the harvest. It is a universal custom, and survives for us in classic form in the Jewish Feast of the Ingathering or Feast of Tabernacles, in the Greek festival of Demeter, and in the Roman Cerealia. The two classic festivals are particularly suggestive when we recall what, in the perspective of time, appears to be the chaste and beautiful ritual which celebrated the beauty as well as the serviceableness of all the fruits of the field—honey, milk, and wine, the wreathed processions of the Romans into the fields, the pastoral music, the sports, and all pleasures of the dances and games.

The calling to mind of our human indebtedness to the bounty of nature is of particular importance for the city child, shut off as he is from nature and the labors of the fields. Under our modern system of production and of storing and preserving the yieldings of the earth, the city child almost loses count of the procession of the seasons and of the rotation of nature's crops. He may have his Spring peas the year round, and enjoy his Spring lamb or Spring chicken in midwinter. Moreover, the child has lost touch with the great processes of reaping and sowing, and, what is more important, is insensitive to the great epic of labor which is summed up in the preparation and the ingathering of all the products of the fields and the husbandry of the farm and the forest, the lakes and the seas. The ancient callings of the shepherd and the hunter, the farmer and the fisherman, have disappeared from his world. If to the ancient thought of the sowing and the reaping we add the

thought of the storing, the transportation, and the redistribution of this mighty sum of natural products, we have a total imagination of high significance for the child. There is yet another idea which may find its incorporation in providing for the Thanksgiving festival, and that is the idea of the ending of the Summer life out-of-doors and all the outdoor amusements and interests involved, and the beginning of the indoor life of the Winter, with its more exclusively indoor amusements, and the necessity of enriching and increasing the sources of culture in the home, and all forms of amusements and recreation.

Returning now to the historical Harvest-Home festival, the thought of which it is important always to weave into the Thanksgiving festival, whatever form it may take, we may remind ourselves of the primitive significance of the Feast of the Ingathering. Our Thanksgiving, as we have already remarked, is a late date for the harvest festival, edging up as it does to the midwinter festival of Christmas. As a matter of history the date has changed in the course of time, and has grown later and later, until the season of ingathering and of preparation for Winter covers the period from the early harvest almost to Christmas. It was Michaelmas (twenty-ninth of September) that marked in England the period of the early corn (that is wheat) harvest; but the early corn harvest became less and less important in comparison with the taking of the live stock into Winter quarters. The problem of early man was how to keep as many animals as possible through the Winter season. In the earliest times, when agriculture was in its infancy, only a comparatively little grain and feed remained over for

Winter. As the art of agriculture improved, the store of fodder increased, and fewer and fewer animals had to be slain with the oncoming of Winter. Hence, then, the date for signalizing the slaughter of superfluous live stock, and the storage of as much as possible of the harvest product for use during the Winter, ran further and further into the Winter season, until many of the features of the Harvest Home were actually transferred to the midwinter festival of Christmas.

But little can be said here of another thread of commemorative thought that was woven into the strand of the Thanksgiving festival. There was a domestic side to the festival among the ancients, due to their naïve idea that at the feast the spirits of their dead ancestors—aye, the very ghostly presence of these ancestors—meant a longing on their part for participation in the feast, some share of the tempting store of good things. The idea survives in the feast of All Souls, Hallowe'en; and the games and the superstitions of that period quite obviously run back into the thought of ancestors, although no suspicion of this is entertained by those who keep the feast. We may utilize this old feeling and revive the old habit of recalling those who have departed, both in the Thanksgiving feast and in the Christmas feast; and it may be borne in mind as affording opportunities in connection with the school festivals.

But, after all, it is to the deeper symbolism of the festivals of the Greeks and Romans, as it is implied in such myths as that of Demeter and Persephone, or the story of Alcestis, that we turn. These classic embodiments of the idea have their analogues in many forms in the northern stories of

Brünnhilde and Siegfried, in Rapunzel, and in the nursery tale of the Sleeping Beauty. These all enforce the idea that the death of nature is but a sleep. She will awaken at the touch of Spring. Persephone will return from Hades at the call of the rejuvenant earth. In the Eleusinian mysteries this idea became a spiritual parable. We, too, like nature, die to live, sleep to wake, fall to rise. As in the darkness, beneath the snow and the frost, nature is renewing her strength for another birth, so in the darkness of human loss and struggle and pain the spirit is being prepared for a new life.

This idea yields suggestions for use in nature study. If at this season of the year children can be brought to study how nature hides and prepares in the chrysalis, the bulb, and the sheath, the seeds of things to be, they are ready for the first perception of the great fact that the natural order preaches its sermon of faith and hope, of patience and endurance, while the natural powers are preparing for later fruitions. But such ideas can be no more than hinted at and foreshadowed with the younger children, and must assume a more conscious and palpable formulation with the older boys and girls of the high school.

The first type of Autumn festival is, then, that which celebrates in some form or other the Harvest Home. All through the school some literature embodying this thought will have been used. There is the beginning in the kindergarten, with imitations of the occupations of the farmer, his dealing with animals, his sowing and reaping and threshing and storing of the grain. The kindergarten child will already have begun to dramatize these activities. Among

the folk games in which he joins are many that have come down through the ages as belonging to this period of the year and this festival: "The Farmer in the Dell"; "Oats, Peas, Beans"; "The Jolly Miller"; the ancient games of "Blind Man's Buff," "Hot Cockles," "Hot Potatoes"; dances like "The Reaper's Dance," "Chimes of Dunkirk," and various barn-dances. All these are basic, and may have their sequels in the grades of the primary and the grammar school; and with them will go much seasonal poetry and song, signalizing the recurrence of the basic thought emphasized throughout the school in the months of October and November.

One or two typical programmes in the appendix will indicate more clearly and briefly the kind of festivals which may be elaborated with this thought of the Harvest Home as the keynote. Allusion has already been made to the presentation by older students of the myth of Demeter in the form of the little lyric play of "Ceres and Persephone" by Miss Maud Menefee, and Mr. Robert Bridge's play of "Demeter."[1] Dramatizations of the same story by the small children may also be given. Occasionally, when it is found impossible to devote much time to the Thanksgiving festival, a simple form of pageant and ritual, with a rich supply of Thanksgiving song, may be substituted. An altar heaped with the Autumn fruits may be the central feature of the occasion. This type may be developed from the simplest form of merely decorative use to one in which America or humanity is personified in a central figure seated on a throne in the midst of this beautiful display, receiving

[1] For an account of this see pp. 153, 217, 239.



THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. DEMETER'S STORY OF THE FORSAKEN NEST



THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. "DEMETER." THE NYMPHS BEWAIL THE LOSS OF PERSEPHONE

at the hands of various symbolic figures the products of the earth. In one instance the North, South, East, and West, presented by figures appropriately personifying these regions, addressed Columbia on her throne, using for the purposes of their speeches passages culled from the great American poets.

As will be seen from one of the programmes, this simple ceremonial may be supplemented by other forms of dramatic representation, as, for example, the repetition of the beautiful reapers' song by Andrew Lang, recited rhythmically to a quiet musical accompaniment as the band of reapers cut the wheat with silent stride and the sweep of the imaginary scythe. So much that is suggestively beautiful in the way of dancing may be added to such a scheme that, granted a sufficient number of children apt at learning dances and pantomimic movements, a beautiful programme may be carried into effect without a great deal of labor. The appeal must be made to the eye first of all, a focal point established like that of the altar or the throne of the queen of the harvest, and then both ear and eye delighted by the combination of beautiful declamations and song and rhythmic movement.

On occasion a reproduction of some of the features of the old English Harvest-Homing may be attempted. As may be gathered from the account given in Professor Gummere's invaluable volume, "The Beginnings of Poetry," the old English Harvest Home centered about the closing ceremonies of the harvest. When the last sheaf was about to be cut a portion of the grain was left standing, and the reapers danced about it with cries and songs; then, with bared heads and feet, poured food and drink on the spot, after which the bonniest

lass cut the remainder, dressed it, decked it in silk and ribbons, and then brought it home as the "corn baby" with singing and dancing. There followed in the evening the old-fashioned harvest suppers, with dances and games; and the writer can well remember how there entered into the work of the harvesting the friendly co-operative labors of all those who were free to lend aid to any tardy neighbors. Walking along the roads of Westmoreland, he met a party of reapers—father, mother, sons, daughters—who, having completed their own harvesting, were on their way to a neighbor's to help him to complete his before the appointed day of festivities.

Some of the old songs sung at this time, as well as the words commonly used at the ceremonial of the corn baby, have survived, and have been woven into Thanksgiving festivals at the Ethical Culture School. For example, we are told that at the barley harvest, on putting up the last sheaf, which is called the "craw" or "crow" sheaf, the man who has it cries out "I have it, I have it, I have it," whereupon another of the harvesters asks "What have ee? What have ee? What have ee?" to which the answer comes, "A craw, a craw, a craw." Amid the wild cheering which follows the showing-forth of the craw, or last sheaf, the harvesters go off to supper, where they sing the old convivial songs. A song of this primitive type survives in these lines:

Our oats, they are howed, and our barleys reaped,
Our hay is mowed and hovels heaped,
Harvest home, harvest home,
We'll merrily roar out, "harvest home,"
Harvest home, harvest home.

It is the same refrain as that which was sung as the last load made its way to the barn:

> Come boys, come; come, boys, come;
> And merrily roar out harvest home.

The distinctive American type of festival, which reverts to the first Thanksgiving and reproduces certain picturesque features of the early life and experiences of the Pilgrims, may assume many forms. It is, of course, natural to assign a festival of this type to one of the classes which actually study as history work this early chapter of New England history. Sometimes the fifth or sixth grade, where the systematic study of American history is begun, may be utilized; sometimes high-school students who are taking an advanced course in American history. Scenes from the outdoor agricultural and hunting life of the early colonists; scenes of Indian life, which are always so popular and picturesque; scenes from the simple indoor life, in which women are primarily concerned, may be woven together on the basis of some story of adventure, some simple love theme, merely to give unity and connection.

One of the programmes printed in the appendix will show how great a variety of scenes may be drawn from this early New England history; another, how the representation may center about the thought of the cultivation of corn under the instruction of the Indians; another, how the first phase of American life, in which the English alone are concerned, may be contrasted with the developments of to-day, in which practically all the nations of the world have a share.

This is the place, perhaps, to indicate the possibilities

in the way of utilizing the theme of Indian life. The suggestiveness, as well as the striking picturesqueness, of scenes embodying Indian ritual, Indian dance, Indian song, and Indian pantomime, which may play a part in the programme, is partly indicated by some of the programmes which are reprinted; but those who have attempted the handling of such scenes know what a wealth of unused material and unattempted possibilities still remains to be drawn upon; and there is no form of dramatic representation into which young children enter with more zest. I may cite an experience in connection with one presentation at the Ethical Culture School. The scene was the presentation of the smoking of the peace-pipe. The programme was as follows:

PEACE AND GOOD-WILL AMONG THE INDIANS, by . . Grade V

*Being the Ceremony of the Peace-pipe from the song of "Hiawatha"*

After prayer and fasting the medicine man, the prophet of the nation, sees the signal-fire of the Great Spirit, and interprets to the assembled warriors the message of peace. To ratify their friendship the warriors of the various tribes smoke the pipe of peace, chanting an Ojibway ceremonial song. The council breaks up into the usual informal dance of the Indians.

The message of peace from the chief of the Cheyennes and Dakotas to the strangers from across the Great Water.

The school was favored with the aid of Miss Natalie Curtis and some of her Indian friends in obtaining information as to the actual ceremony gone through by the Indians, and securing an authentic Indian song appropriate to it. The

class concerned became intensely interested in the whole matter; and the teacher of art, who helped them to design their costumes, their shields, and other paraphernalia, declared that he had never had such vital and effective work in art done by any similar class. When the presentation was finally given, one of the experts, who had been kind enough to lend some help and who had lived long among the Indians, expressed complete surprise that a presentation of such vitality and picturesqueness should have been possible at the hands of young children. In this presentation the Indian harvest episode from Longfellow's "Hiawatha" was used; and, for the conclusion, the beautiful Indian speech quoted as a foreword in Miss Curtis's Book of the Indian was declaimed, and used as a contrast to the scene of wild dancing which preceded it. With some abbreviation, it read as follows:

Long ago the Great Mystery caused this land to be, and made the Indians to live in this land. Once only Indians lived in this land. Then came strangers from across the Great Water. No land had they; we gave them of our land. No food had they; we gave them of our corn. The strangers are become many, and they fill all the country. None of the things that make their riches did they bring with them from beyond the Great Water; all comes from my land, the land the Great Mystery gave unto the Indian.

And when I think upon this, I know that it is right, even thus. In the heart of the Great Mystery it was meant that stranger-visitors—my friends from across the Great Water—should come to my land; that I should bid them welcome; that all men should sit down with me and eat together of my corn. It was meant by the Great Mystery that the Indian should give to all peoples.

There are birds of many colors—red, blue, green, yellow; yet it is all one bird. There are horses of many colors—brown, black, yellow, white; yet it is all one horse. So men; in this land, where once were only Indians, are now men of every color—white, black, yellow, red; yet it is all one people. That this should come to pass was in the heart of the Great Mystery. It is right thus. And everywhere there shall be peace.



## VI

### THE CHRISTMAS FESTIVAL, WITH AN ADDENDUM ON NEW-YEAR'S DAY, ETC.

THE difficulty arising from the proximity of Christmas to Thanksgiving has already been alluded to. The two festivals are too close to each other for the easy and convenient preparation of important festivals for both. This fact seems to be registering its effect in our public change of emphasis upon the two festive seasons. The Christmas festival is undoubtedly gaining at the expense of the Thanksgiving festival, perhaps because the latter is a peculiarly national festival and has not the universal significance that attaches to the Christmas celebration. It is late for an Autumn festival, and too early for a midwinter one. At any rate, as Christmas is becoming a more and more festive time for us, it should receive first consideration. Christmas decorations in all their rich variety are more and more in evidence. Christmas cards and Christmas gifts are becoming more common; and the song and poetry, the rich store of carols and madrigals, of legend and story, of domestic and social rite and revelry, associated with the season, all tend to give it pre-eminence among the festivals of the year. A similar tendency has been manifested in the increasing heartiness of the school celebration. The Christ-

mas celebration, by its wealth of festal resources, has become the great festival of joy, the most exuberant and lusty of all the festivals, the most interesting and picturesque.

Nevertheless, an endeavor has been made in the Ethical Culture School to devise a form of Christmas festival which shall involve all possible economy of preparation, especially in view of the fact that the season is so full of bustle and excitement, of engagements, parties, and outings for the children. The solution of the problem has been found in the elaboration of a programme consisting of many short scenes, contributed by several of the grades—scenes that may be put through without arduous labor other than that of preparing the bright and effective costumes and insignia which make possible a picturesque pageant of the grades which contribute to the programme.

But before proceeding to an explanation of the programmes actually carried into effect, a few words must be said concerning the point of view from which the festival has been regarded. It has been treated as the midwinter festival. Of course it is not really so for us in this country. Our midwinter magazines are published in February, and the true midwinter feast ought to be Candlemas. This would accord with the old tradition of the English husbandmen:

> When the year turns Candlemas Day
> Halve your wood and halve your hay.

But much has always depended in the celebration of Candlemas upon the nature of the season—that is to say, whether there will be a late or a forward Spring. Hence the old

habit of consulting the ground-hog, or, with us, the woodchuck; and hence the old Scottish rime:

> If Candlemas Day be bright and fair,
> The half o' Winter's to come and mair;
> If Candlemas Day be wet and foul,
> The half o' Winter's gone at Yule.

But, if not seasonably logical, the Christmas festival is, at any rate, astronomically significant. It marks the Winter solstice, that great critical moment for early man when he waited anxiously for the sign that the sun would once more turn in its course and bring back the Spring. It is upon this central astronomical idea that we must build in order to make the Christmas festival universal in its appeal. That we can do, and, in the Ethical Culture School, have done, with a free poetic use of most of the symbolism and the custom and ritual of the ancient Christmastide that was based upon man's rejoicing over the keeping of faith by that fickle dame, Nature.

But there are with us in this country, and especially in New York City, serious obstacles to be overcome. The very word "Christmas" itself causes trouble. The orthodox Jews do not like it, and non-Christians generally feel that it sectarianizes the feat. New-Yorkers will recall the bitter controversy of a Winter not long past when some zealous Jews protested vehemently against any celebration—aye, any recognition of the festival in the public schools. The Christian defenders of the festival retorted that this is, in fact, a Christian nation in its history, traditions, and make-up; that Christmas has been for centuries an essentially

Christian feast; and that the comparatively small non-Christian minority in the country would have to submit to the desires of the majority.

The proper answer to all such protests surely should be that it is not true, in spite of the name, that the celebration of Christmas is essentially and historically a merely Christian festival. The ground was festally occupied before the birth of Christianity by almost every people; and the remnants of the old Norse feast of Yule survive not only in our commonly used term "Yuletide," but in many of the most picturesque features of Christmas custom and ritual.

We must not forget that most of the poetry of Christmas, the song, ritual, and games, are pagan. It is well known that the early Christians adopted toward pagan festivals, that of the Winter solstice included, the attitude which we must in turn assume toward all surviving festivals: they adapted and reinterpreted them. Here was a feast which celebrated the coming of the light. Into the gloom and the long darkness, into the cold, the chill, and desolation, were brought light, warmth, color, cheer, dance, song, and pageant. What more natural than that the occasion should be chosen, and this outburst of joy utilized, to celebrate the birthday of Him whom Christian men call the Light of the World? The beautiful story lent itself easily to the old usages, and a new element of beauty was added to the Christmas idea. It is interesting and edifying to turn back to the words which Gregory the Great addressed to the monk Mellitus, on his way to England, where St. Augustine was a missionary: "Do not, after all, pull down the fanes. Destroy the idols, purify the buildings with holy water, set

relics there, and let them become temples of the true God. So the people will have no need to change their places of concourse. Where of old they were wont to sacrifice cattle to demons, thither let them continue to repair on the day of the saint to whom the church is dedicated, and slay their beasts no longer as a sacrifice, but for a social meal in honor of Him whom they now worship."

We may apply this wise policy by selecting from among the mass of primitive and medieval customs and ritual, song and story, those elements which lend themselves to the enforcement and poetic adornment of the central conception of Christmas as the feast of the return of the light; and we may connect with this the idea of the rebirth in our hearts of hope and joy, of the renewed forward look, the promise and the potency of new growths and higher fulfilments of the purposes of our human life.

Let our policy be then to weave a garland of the flowers culled from all sources about this central idea. Let us seize hold upon the universal idea behind the historic celebration of Christmas. We shall find that on this basis there is available a vast amount of beautiful material. It is a peculiarly American task, the task of a country which draws its population from all races and peoples. From these we may well ask the tribute of what is most significant and beautiful in their time-honored recognition of the great red-letter days and seasons of the calendar. How wide the range is in the fields of music and art may be gathered from the special chapters on these subjects which follow. The wealth of suitable games, played for generations at Christmas parties in the homes and halls of England, is brought home

by many volumes on children's games, as well as Mrs. Gomme's work, Strutt's "Book of Pastimes," etc., mentioned in our bibliography.

Taking our cue from this idea of the contribution of various nations toward the significant and beautiful celebration of Christmas, and from the method of selecting those features which are most universal in their meaning, we may proceed to elaborate as one form of Christmas celebration a programme which shall present episodes drawn from different countries. Thus we may have the different classes represent various nationalities, bearing banners with Christmas greetings in the language of their country—particularly Germany, France, Scandinavia, Italy—and, after a procession to characteristic march tunes, the presentation by each group of some one feature of life at Christmastide which may be understood and appreciated by an audience of young and old, children and parents. There is a fairly rich body of material to draw upon in the case of Germany, France, Scandinavia, and, above all, England. If any foreign languages are learned in the school, the children may sing the songs, at least of France and Germany, in the native tongue. Translations may be made of the Scandinavian and other songs, or original verses may be substituted. A typical programme of a celebration of this kind is given in the appendix.

The next important type of historic celebration is that which draws its material entirely from the Christmas customs of England. The different classes may here contribute some features of Christmas life in England—one, a group of waits or carolers who sing their songs from door to door, or



CHRISTMAS FESTIVAL: THE TREE OF LIFE. GRADE I BOYS AND GIRLS PRACTISING THE PROCESSION OF THE FIR-TREES



CHRISTMAS FESTIVAL: THE TREE OF LIFE—A YULETIDE MESSAGE FROM THE NORSE. GRADE IV BOYS AS SMITHS REHEARSING THEIR SCENE AT THE FORGES

from hall to hall with some accompaniment of dramatic representation. Occasionally there may be substituted a group of instrumentalists who may contribute to the programme a toy symphony which they have been taught to play as part of their music work. Another class may contribute a group of wassailers who visit from door to door, singing their wassail songs, dancing in simple peasant fashion, and then partaking of the hospitality of my lord and lady and their household. A third group may organize for the purpose of presenting one of the old mumming plays of St. George and the Dragon, which always evokes the most hilarious delight and, it may be said, is the most exact reproduction of old-time Christmas entertainment. The two versions reproduced in Manly's "Pre-Shakespearian Drama" may either of them be given, or may be amalgamated. Other groups may provide a pantomime, a simple and rapid presentation of one of the old fairy stories, after the manner of the Christmas pantomime of time-honored celebrity in England; and another may supply the characters for the harlequinade, which in the old pantomime always followed the presentation of the fairy play. Children were greatly interested by the presentation of "Ali Baba and the Forty Thieves" and other stories from the "Arabian Nights," and by a burlesque representation of the "Babes in the Wood." Then there is always room for a group of fairies to dance around the Christmas tree or in some other connection.[1]

Christmas presentations, full of the old flavor of the season such as Irving or Dickens communicates, may be

[1] In fact, there must always be dances, dainty or hearty or both, on the programme.

made up from high-school work and undertaken by different high-school classes. Thus, a very effective programme was once presented under the title "Christmas at Coverley Hall," the few data as to the old English celebration of Christmas given in the De Coverley Papers being supplemented by those drawn from other eighteenth-century essays, from Irving's "Bracebridge Hall," and the accounts given in "Silas Marner," "Lorna Doone," and "The Christmas Carol." Many old English carols and Christmas songs are refurbished, or entirely new words are written by the students to old tunes. One of the well-established songs called for by the students at every Christmas festival is an unusually successful attempt on the part of one of the high-school classes thus to match new words to an old melody.[1]

It need scarcely be added that, in conformity with the policy of universalizing the Christmas motive, the symbolism of all nations is put under contribution for decorative purposes. The keynote is light, fire, warmth, heartiness; and of course the Christmas tree and the evergreens are looked at from this point of view, their roots firmly set in the Christmas ritual of Druid, Norseman, and German. Candles and lights of every kind, wheels and stars and other astronomical symbols, are woven in, and so are the typical Christmas toys of all nations.

Needless to say that the time-honored garlands of holly, ivy, mistletoe, and rosemary, wreaths with scarlet streamers, are prominent among the decorations; and they are supplemented by bundles of twigs representing the old-fashioned kindlings used in fire-making. Clusters of apples and

[1] See page 157.

oranges and nuts and the Christmas thorn may be added. Then, if, as is frequently the case, the old boar's head carol is one of the songs sung, the boar's head itself will be borne aloft by the serving-man, and representations of the peacock and the swan, the decorated plum-pudding, the big pie, the big cake, and the brawn, may all form adornments of the Christmas procession. Add to these the sheaves of grain for the birds' Christmas dinner, the wooden shoes of Holland, the German Wunschzettel, cornucopias, the wassail-bowl with wool trimmings, bells, little dolls, small Christmas trees cut out of green cardboard, small cakes representing (after the German fashion) animals and men—and we have the possibilities of a festival display which makes a brave show.

By way of an additional illustration, drawn from the work of the middle school, we may cite the contribution made by a section of the eighth grade in the shape of a Christmas gathering of the Canterbury Pilgrims. The grade had been reading in a free way, for the pure enjoyment of the spectacle of varied life and character which it presents, Chaucer's Prologue, and one of his Canterbury Tales—the Knight's Tale. As a natural development of the work the grade was asked to contribute to the Christmas festival a scene at the Tabard Inn at Christmas time. Mine host had invited all the pilgrims to renew the acquaintance made on the famous ride to Canterbury, and they all appeared. They entered the dining-room of the inn in true Christmas fashion, bearing the boar's head and singing the famous carol, and bringing also the other proper accompaniments necessary to honoring the Yuletide feast. Mine host then, in passable Chau-

cerian English in the couplet form used by Chaucer, bade his guests welcome, and each one in turn replied briefly, contributing his Christmas wish and greeting, using gesture and pantomime freely, and moving among that jovial company in entertaining action.

It was a striking transition from an item of this sort to the dramatization which the fourth grade had made of the most entertaining part of Kate Douglas Wiggin's "A Bird's Christmas Carol." And the sense of inconsequence could no further go when, after this, the senior class of the high school presented the antique play of St. George and the Dragon. But these incongruous elements were bound together in the unity of the spirit which was evoked by the occasion. When that spirit of festal cheer is present and has a chance to express itself in the songs and carols with which the programme is frequently punctuated, almost any type of play will serve the occasion. On one occasion, indeed, the groups which filed in to constitute the pageant—groups, be it said, on this occasion drawn from every class in the school from the fourth grade up—included groups of mummers who sang "Hold, man, hold," from the old folk play, followed by a group of the nine muses, who sang words from Matthew Arnold's "Song of Callicles," to Greek music; followed in turn by a group of Christmas toys, a group of colleges favored by the school alumni, of Homeric celebrities, of the seasons and months with their appropriate sports, of Ivanhoers, of Caedmon and his companions, Beowulf and his, King Arthur and his, the rear guard being a group of apple-howlers who sang the old English apple-howling song and went through the old English apple-howling ceremony;

why, with these grotesque contrasts, the spirit of medley could no further go! The explanation is that each class had been asked to appear in the costumes worn at some class play or dramatization, regardless of congruity; and the more absurd and piquant the admixture, the louder rang the mirth.

In order that the underlying meaning and the actual history of the Christmas festival may be made clear to the pupils, a preliminary talk has frequently been given to the school for that purpose. Very little difficulty has been found in impressing upon the children the fact that this feast has for its central idea the Return of the Light, which may be interpreted as the return of joy and hope and trust to the human heart. The matter may be so presented that connections may easily be made with those specific and unique religious interpretations which the various races and sects emphasize. No objection has been made by the Jewish parent; nor could any objections well be imagined, seeing that such an international admixture of rite and symbol, of song and dance, has been commonly secured. We append to this chapter an illustration, in a brief address, of the way in which the underlying idea of Christmas may be presented so as to transcend the differences of belief which are likely to exist in some schools.

And now, to make the plea for the use of the old rimes and carols as concrete and helpful as possible, we may go on to quote liberally from the garland of Christmas verse which has been woven for permanent use in the festivals of the school. We begin with the kindergarten, for there are a few Mother Goose songs which contain allusions to Christmas

and may be the contributions of the small child to the Christmas posy. "I saw three ships a-sailing" (Andrew Lang's "Nursery Rhymes," p. 118), "Dame, get up and bake your pies" (p. 117), are cases in point; and so, of course, is the famous song of Little Jack Horner who sat eating his Christmas pie. Then we have the old rime beginning:

As I sat under a sycamore-tree,
A sycamore-tree, a sycamore-tree,
I looked me out upon the sea,
A Christmas Day in the morning.

The second verse is the only one to which any objection may be made, by reason of an allusion to the Virgin and her Son. This verse may read:

I saw three ships a-sailing there,
Sailing there, sailing there,
A loving mother and child they bear,
A Christmas Day in the morning.

The remaining two verses contain nothing that has any very coherent meaning; and the little folk song, as a whole, may be classed with those in which the words and the meaning are entirely secondary to the song and the rhythm.

Another famous carol of the olden days is that entitled "The Seven Joys of Christmas." This obviously lends itself to modernization. Perhaps a stanza or two from a version made by a first-year high-school class may be suggestive of the kind of transformation that is possible. It was made with a view to use by the little folks of the primary

grades, but, as a matter of fact, has been sung by the whole school in assembly and at the festival.

1

The first good joy that Chirstmas brings,
It is the joy of one;
It is to plan the Christmas gifts,
And that's the best of fun.

CHORUS

And that's the best of fun, good friends,
So happy let us be,
And sing the hope that Christmas joys
May last eternally.

2

The next good joy that Christmas brings,
It is the joy of two;
It is to hang our stockings up
Beside the chimney-flue.

CHORUS

Beside the chimney-flue, good friends, etc.

4

The next good joy that Christmas brings,
It is the joy of four;
It is to see the Christmas tree
And toys upon the floor.

CHORUS

And toys upon the floor, good friends, etc.

5

The next good joy that Christmas brings,
It is the joy of five;
It is to welcome merrily
The guests as they arrive.

CHORUS

The guests as they arrive, good friends, etc.

In similar fashion words have been made by high-school pupils to fit the beautiful and characteristically melancholy music to which the old French carol of the birds was sung, and words for one of the most fascinating of the old Christmas tunes, the first stanza of which runs:

A day of joy and gladness,
Of happiness and mirth,
And every year it cometh here
To gladden all the earth.

CHORUS

Sing Noel, sing Noel,
And merry be alway,
Join in the song, the sound prolong,
All on a Christmas Day.

LAST STANZA

Long may the Christmas spirit
  Of kindness and good-will
Through joy and pain with us remain,
  Our hearts with warmth to fill.

This has become *par excellence* the song of songs at the Christmas festival. Every one of the graduates who attend the festival (it is the great reunion of the year) joins in; and once when it was omitted, the alumni would not leave the hall until it had been sung.

Among the Christmas carols and poems which have been incorporated in the Christmas programmes, whether in the smaller assemblies held in the primary grades or in the larger Christmas festival given for the whole school, are such folk songs as those (to be found in numerous Christmas collections) which begin with first lines or stanzas as follows:

Here we come a-whistling through the fields so green.

*  *  *

With plenteous food your houses store,
  Provide some wholesome cheer,
And call your friends together
  That live both far and near.

*  *  *

Here we come a-wassailing.

*  *  *

Good dame, here at your door
Our wassail we begin;
We are all maidens poor,
We pray now let us in,
With our wassail.

* * *

These have been sung by groups of wassailers, as already explained.

Here is another old song that may be used:

Now all our neighbors' chimneys smoke,
And Christmas logs are burning.
Their ovens they with baked meats choke,
And all their spits are turning.

Without the door let sorrow lie,
And if with cold it hap to die,
We'll bury it in a Christmas pie,
And ever more be merry.

And yet another, suitable for the little folks, in which not a word need be changed:

Sing we all merrily,
Christmas is here,
The day that we love best
Of days in the year.

Bring forth the holly,
The box, and the bay,
Deck out our cottage
For glad Christmas Day.

Sing we all merrily,
Draw round the fire,
Sister and brother,
Grandson and sire.

In addition to these there are the old songs that were actually sung at the ceremony of the wassailing of the apple-trees, before referred to, a ceremony that may be adapted to actual presentation as an element of the Christmas festival. One of these reads:

Wassail the trees that they may bear
You many a plum and many a pear,
For more or less fruits they will bring
As you do give them wassailing.

It should be interpolated that the use of these songs implies that a talk has been given to the children about the old Christmas rites and customs, wassailing and the wassail-bowl among others, the Christmas waits, carolers, Christmas mummers, Christmas preparations and viands, with all their suggestive symbolism, as, for instance, the spicery of the Christmas cakes, and so on. And to these things should be added the introduction and explanation of the Christmas games, such as "Hot Cockles," "Snap Apple," "Snap Dragon." Another version of the wassailing song is this:

Here's to thee, old apple-tree,
Whence thou may'st bud, whence thou may'st blow,
And whence thou may'st bear apples enow,
Hats full! caps full!
Bushel, bushel sacks full,
And my pockets full, too!
Huzza!

To these folk songs it is possible to add from the classic poetry of the Christian poets one or two poems as a whole, and many excerpted lines from poems. As an example of the former, Wither's beautiful poem beginning:

Behold a silly, tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas! a piteous sight!

Among the latter we may cite a few snatches which have been used to adorn the Christmas programme, such, for example, as the first stanza of Herrick's delightful poem:

So now is come our joyful'st feast,
Let every man be jolly.
Each room with ivy leaves is dressed,
And every post with holly.

Other excerpts were made from verses by Christina Rossetti:

The shepherds sing, and shall I silent be?
My soul's a shepherd, too; a flock it feeds
Of thoughts and words and deeds.

What sweeter music can we bring
Than a carol?

Ho! let us sing some roundelays
To make our mirth the fuller.

To which let us add such imitative verses in the old-folk manner as the following, which served for filling, when need pressed:

Father Christmas am I,
And, though I seem old,
I never can die,
Nor my heart grow cold.

I visit all climes,
North and south, east and west,
I have lived through old times,
And shall live through the rest.

I'm the spirit of mirth,
And the soul of good cheer,
And I herald the birth
Of a happy new year.

These lines are but an illustration of the fact that the celebration of these festivals necessitates continual production of new things to meet new circumstances and developments. The festivals, in other words, serve to keep the creative spirit alive, to lead out into new inventions, to develop new meanings, to devise new stories, and strike new notes and new harmonies; yes, even new symbols and devices for decorative purposes, as, for example, the charming combination of a sprig of apple blossom placed across the face of the full gold sun,—a decoration suggested by the Japanese feast of the New Year.

By way of an intimation of the method of developing material drawn from other lands there is included in the appendix a programme of a German Christmas festival worked out as a means of giving zest to the German work of the school. There is no end to the possibilities along this

line. Such developments necessitate the poetic and creative mind; but, as it is one of the salient demands of modern education that there should be more imaginative and creative power in our work, this will be regarded as a virtue of the general plan to revive and develop the festival rather than a weakness.

### *The Larger Christmas*

The American public school is obliged to be neutral in religion because it contains in many cities a strange mixture of races, nationalities, and sects—Gentile and Jew, Catholic and Protestant, Unitarian and agnostic. Hence the question arises whether there can be any presentation of Christmas which is free from general objection. The attempt has many times been made in the Ethical Culture School, where rather more than one-half of the pupils are Jewish (orthodox and reformed), to interpret Christmas in a way which should be acceptable to its mixed constituency; and the following abstract of a Christmas address, which had this end in mind, is therefore given here:

We keep to-day a very, very old feast. Men have called it by many names. One of the best is the Feast of the Birthday of the Sun. The sun in the sky has an annual birthday like the rest of us; and for primitive man his was the most important birthday of the calendar. He begins life all over again at this season of the year; and gradually, after the shortest day and the longest night, his light grows more and more, and with it grows the heat that brings the Summer.

Many long centuries back men grew very anxious at this time of the year when they saw the sun sinking lower and lower in the

sky, getting feebler and feebler, while the nights got longer and the days shorter, the earth colder, and all living things withered and died. Those early people so many centuries—yes, it was really many, many thousands of years—ago did not really know why all this happened, but they thought they did, and their explanation was something like this: It was evident that a struggle was going on between the light and the darkness, and men explained this by saying that the sun-god and the night-god were fighting for the mastery. It was plain that the night-god was winning. Would he kill the sun-god and extinguish his light and heat? Perhaps not; they hoped not. They remembered the fights that had taken place in former years, and they hoped, from what had happened before, that in the last grand struggle between the two the sun-god would win. But they could not be quite sure about this. Possibly this time the night-god might win; and so they could not help being a little anxious. Therefore, every year at this time, when the sun burned low like a candle beginning to flicker, they went forth at dawn and watched the sky to see if the sun had lasted through the struggle and would rise once more to begin his new life in the sky, gain on the darkness day by day, climb higher and higher, and by and by bring back the Spring and the flowers once more.

When the sun did rise victorious in the struggle these simple people rejoiced with a great joy, and made a mighty feast of many days in honor of the victorious sun. It was a feast of light, sometimes called the Feast of the Unconquered Sun or the Victorious Sun. Great fires were built, and the darkness was lit up by torches and candles and anything and everything that would increase the light and express triumph over the darkness. You see, then, that our candles on the Christmas trees and our blazing fires and illuminations are the survivals of these very ancient ways of keeping the feast which we call Christmas.

And then in the course of time this victory of the light outside made men think that there ought to be a victory of the light

within their own minds and hearts, and made them wish to lessen the darkness of hate and strife. In that way it was that the season of Christmas became a season filled with the new light and warmth of good-will and kindness. While the Christmas fires burned indoors and out, men agreed to forget their quarrels and to cease from fighting. They feasted together and gave one another gifts; and in the course of time master and vassal, lord and slave, high and low, mingled and rejoiced together. Even the proud Roman, much later in history, kept the feast with his servants and slaves.

In some countries men went out into the woods and brought in great logs and branches of the trees that remained green—we call them evergreens—which seemed to have the warmth of the sun still in them; and, again in later times, they brought in that most beautiful of trees which we call the Christmas tree, and which they thought of as the tree of life—the life that was still green and beautiful even in the middle of winter—and they set lights in the tree to shine like stars in the sky when the night is dark.

And so you see it is a very ancient feast of the sun and of the light which we still keep. After the introduction of Christianity the Christians decided to make this ancient feast the Feast of the Nativity in a new sense—that is to say, they made it mean, not the birth of the sun in the sky, but of their Son of Righteousness, the Light of the World—the Nativity, not of the Great Source of light and heat and life in the natural world, but of the Founder of their Religion. What an ancient custom we are following, then, when we bring into our homes the tree of life and the evergreens which tell us that nature is not wholly dead because the trees are not wholly bare!

It is a beautiful feast, this feast of new light and new hope; new light in the sky, and new light of knowledge in the mind, banishing the darkness of ignorance; new light and warmth of love and kindness in the heart, banishing selfishness and ill-will. We can still think of these lights and fires which we kindle as those

men of the ancient days used to think of them when they believed that the great fires, and the yule-logs which they burned at Yuletide, burned up men's wrongs and wickedness, and that, as the flames consumed waste and rubbish, the flame of good-will purified their hearts and minds. We, too, want them to go on burning until at last there shall be everywhere cities of light and love, in which darkness and evil shall no more abide.

### *New-Year's Day and Other Rubricated Days*

This festival falls within the school vacation and, therefore, cannot be strictly kept; but it is possible, on the first day of return to school, to signalize the coming of the new year in some simple way; and the school may perhaps add its influence to that of the Church and the Sunday-school in combating the common habit of celebrating the advent of the new year in gross ways by mere orgies of noise and feasting. The school might, on the first day of its return, bring back the old courtesies of visiting, by getting the different classes to exchange conplimentary visits, and in some general assembly have the children visit with the teachers. It might even be possible to have a little ceremony of opening doors and windows "to let in the new year," as they used to say in the old times. The Janus head, symbolical of the looking before and after, might be used, and there might even be some simple dramatization such as that of Hawthorne's "Sister Years," a little sketch contained in a commonly used collection of Hawthorne's tales and sketches. This has in fact been effectively used.

But most of the characteristic historical ceremonial and rites for the new year, such as the presenting of glove-money

and pin-money, first-footing, the old hot-pint dance round the table, the writing of wishes on slips of paper which are to be burned in the candle, or, a common transference from Twelfth Night, the custom of burning up the Christmas decorations are things which properly pertain to the home. They are alluded to here because in institutions other than the school, and more especially the settlement, they might well be utilized as features of the general scheme of welcoming the new year in a much better way than is now common in our great cities.

Perhaps the same attitude may be taken toward Twelfth Night, which used to mark the end of the Christmas season, a festival of considerable importance in the old days. School-teachers will, as a rule, not wish to interrupt the new start made after the Christmas by any celebrations on Twelfth Night. There were many picturesque and interesting ceremonials and games on Twelfth Night in old England; but we pass them by with a mere allusion, because they could have place only in the home and the recreational centers of the settlements.

Candlemas, on the second of February, may very well find some observance, especially in the primary or elementary school, as marking the middle of Winter. The old rimes for the occasion have already been alluded to. These, with appropriate songs, and perhaps a little pantomime, may find their place in the assembly of the elementary school on this day. A talk on the Calendar is also in place.

Valentine's Day, a festival of much picturesqueness and humor in olden times, certainly needs to be rescued from the banality and vulgarity which often threaten it; but there is

very little opportunity to aid in this work in the school. The festival is undoubtedly dying a slow death. It may be taken notice of in the school by the preparation, under the joint auspices of the English teacher and the art teacher, of simple valentines made by the small children. A few specimens of the more interesting ones are given in the appendix. Perhaps it is one of those festivals which a particular department—in this instance, the art department —may take in charge, just as one or two other historical festivals, such as St. David's Day (March 1st), St. Patrick's Day (March 17th), All Fools' Day (April 1st), St. George's Day (April 23d), St. Swithin's Day (July 15th), and St. Crispin's Day (October 25th), may be utilized, or as St. Cecilia's Day may be utilized by the music department for the purposes of a music festival. A word may here be added to suggest the possibility of bringing back All Fools' Day, which children still persist in celebrating, to a more interesting type of festival—the festival of innocent folly and mirth, of good-humored satire and burlesque. In the high school, parts of Charles Lamb's essay on the subject might be read. And with the mention of Charles Lamb one recalls the fact that, lover as he was of the old festival days, he has also written delightfully of the feast of St. Valentine.

## VII

### THE PATRIOTS' DAY FESTIVAL

THIS festival raises the important question of how to promote the various forms of patriotism which ought to be developed in the children of our schools. It is for the promotion of patriotism that these schools are primarily established. They are to make, if they make nothing else, good citizens. To be sure, the term "citizen" is widened to include the man and the worker; hence, the second or vocational purpose of the schools. In the largest sense they are to prepare the children for life, give them the tools of opportunity. But dominating all other purposes is that of making intelligent and patriotic citizens, capable of directing the political destinies of their community and their country.

The main defect in our inculcation of patriotism is that it is too exclusively a national patriotism. Of civic and State patriotism the children hear little and heed little. It is a fact that in the city of New York one never sees the flag of the city or that of the State exhibited for the purpose of generating, as the Stars and Stripes are supposed to generate in regard to the nation, that civic pride in one's city and State which ought, indeed, to be the focal point or, at least, the initial point from which the larger patriotism

develops. If we contrast the civic patriotism of the Greek—the Athenian or the Spartan—or that of the medieval Italian glorying in his Florence, Sienna, or Perugia, we must admit that we have scarcely the beginnings of such intense love and service of our own cities. In the lack of this form of patriotism among us we may discover one cause, and a potent cause, of our corrupt politics, that absence of the feeling of loyalty and unselfish serviceableness which gives the base politicians their opportunities.

The school programme of festivals ought then to include a festival, either major or minor, to embody the idea of the idealization of our great political institutions,—city, State, and nation. These festivals would naturally fall on City Day, or an occasion like that of the city election, when the thoughts of the community are directed toward the welfare and service of their town. Election Day is a holiday in New York, and one hour of the morning or of the afternoon might be devoted to a school festival or celebration. For the festival of the State, Election Day or Arbor Day might serve, if no better occasion is included in the calendar of events. For the national festival several days are suitable—either the birthday of some great national hero, or Memorial Day (May 30th), Independence Day (July 4th), or, perhaps, Labor Day, which might be the occasion of a closing festival of the vacation schools. It is only thus that some deep sense of the sacredness of our institutions, and of the common life we live together under their protection, can be quickened in our young people.

There are, as already explained, other institutions which should be idealized by means of the festivals, as, for example,

the family, to which let us add here the locality and the school. By local patriotism we mean a sense of the historic importance and richness of the Hudson for the New-Yorker —the Hudson, with its literary associations at Tarrytown; or, for the New-Englander, the localities of Boston, Lexington, and Concord. As for the family, the significance of the home and the parent, especially the mother and the child, is necessarily emphasized in the Thanksgiving and the Christmas festivals. The school means so much to the child—school memories, school prowess, school spirit, count for so much—that everything should be done to give form and beauty to the embodiment of the school idea. In some cases there may be a Founder's Day celebration; or the anniversary of the opening of the school, or graduation or commencement may be made to serve something of the same purpose. In the case of the public school there is inevitably conjoined with the celebration of the school the celebration of the city which provides it. The school should be thought of and presented as a civic center, as the sign or emblem for the child of that common weal and civic purpose which, rather than the larger and more remote national patriotism, should be the first source of the springs of public spirit in his heart and imagination.

It must be frankly said that the scheme of festivals adopted by the Ethical Culture School has made hitherto little provision for the celebration of civic or State patriotism. Patriots' Day, one of the major festivals of the school, has signalized, in the main, national patriotism—patriotism which we have sought to safeguard from provincialism by the All Souls' Day festival, which leads the mind to dwell

upon that greater welfare and progress of humanity through the long centuries in which the history of our own country has played only a small contributing part.

The Patriots' Day festival has related itself to the two public holidays given in honor of Lincoln and Washington, and is generally scheduled as near the twenty-second of February as school conditions will permit. This does not mean that the festival is always devoted to a subject connected with either of these two great names, but only that the date, and the favorable background of the season, determine the occasion. Many types of festival have been worked out. Besides the lives and times of Washington and Lincoln, great national events and national heroes have been dealt with—anything, in short, that might illustrate the history of the birth and the development of the ideas of democracy and the republic. A sense of the mere physical grandeur of the country or its unlimited hospitality is sometimes dwelt upon, but the keynote has been that of freedom under law, the opportunity offered by the magnificent spaces and resources of the country to the oppressed races of the world, a sense of the open door and of the many chances for the development of character, of industry, and of prosperity in all its forms.

One of the ideas which it has frequently been found easy to develop as part of the regular history work of one or other of the grades is that of the meaning of the great struggle upon which four contending races entered for the possession and colonization of America. The meaning of the rivalry of English, Spanish, French, and Dutch in the early days of the country's history may be grasped even by the children

of the elementary school. It is in the fifth grade that, according to the course of study in force in the school, a first definite outlook upon this rivalry is given, by considering the nature of these four peoples in their own European home, their thirst of discovery and adventure, and their desire for colonial expansion. Alongside of these races and their history there necessarily falls to be treated the aboriginal Indian, and then, later on, the unfortunate imported negro. Of course any dramatization of this racial struggle is brought to its conclusion by the representation of the idea of reconciliation and friendly intermingling. The third scene, for example, in one of these historic presentations brought into relief the new nation formed in the course of time out of these and many other nations. There was, in fact, a pageant of the nations which gathered about the central figure of Columbia, who recognized the specific qualities which each of them was contributing toward the advancement of the country, while, at the same time, she expressed a sense of the rich promise for the future which lay in still greater interchanges of gifts.

In those years when the energies of the country have been directed toward the commemoration of some great historic event, the festival has dealt, or attempted to deal, with it. Thus, for example, in 1905 the programme for the Patriots' Day festival represented the labors of Lewis and Clark. The play was worked out intensively by the seventh grade as part of their regular study of American history, and through the festival they attempted to suggest what vast stretches of Western territory were first made known through the two indefatigable explorers, Lewis and Clark, what



PATRIOTIC FESTIVAL. SENIOR HIGH SCHOOL STUDENTS. "THE QUEST." YOUTH SWEARS FEALTY TO FREEDOM AT THE COURT OF COLUMBIA

leading types of life were developed in the course of time by the settlers in that region, and, finally, what the region had become to-day. An outline of the programme is added. In similar fashion, of course, the Franklin centennial, the Louisiana Purchase, and the Hudson-Fulton celebration were reflected. In the year of the centennial of the Louisiana Purchase, when the St. Louis Exposition was held, the sixth grade undertook a more than ordinarily intensive study of the contest between New England and New France for supremacy in the New World, and the festival was designed to bring to light the growth from the restricted patriotism of the English and French pioneer to the larger American patriotism which has joined together, both these two peoples and the peoples of all nations, in the bonds of freedom and humanity. In this instance an attempt was made, and very successfully made, by the art and the music departments, to bring back something of the old French flavor into the presentation. French music was introduced in the shape of the folk songs of the old voyageurs, and this was made the more noticeable by contrast with some old English ditties which might have been sung by the English adventurers who came from New England into the West. The programme ran as follows:

I—The Indian in the American Wilderness.

*Scene*—Near an Iroquois Camp: the Sachem tells the story of the origin of the Iroquois Turtle Clan.

II—The English in New England: illustrating the Love of Home and the Love of Mother-Country.

*Scene*—A settler's clearing.

Song—Old English ditty.

III—The French in New France: in the Service of France and the Church.

*Scene 1*—The top of a ridge between two rivers: Champlain takes possession of New France.

SONG—Gregorian Chant, 95th Psalm.

*Scene 2*—An opening in the forest: the Jesuits on the way to Quebec to make their reports.

*Scene 3*—Near a river: the voyageurs carry their furs to the trading-post.

SONGS—(*a*) Canadian Paddling Song. (*b*) "Petit Jean." (*c*) "V'la l'bon Vent."

*Scene 4*—Clearing near a fort: after a battle. The French surrender to the English. The prophecy of future union.

IV—The American of To-day.

*Scene*—Outside the St. Louis Exposition on the eve of completion: the prophecy fulfilled.

Interspersed between the scenes were patriotic songs by the entire school.

Copies are given in the appendix of one or two additional representative programmes which will tell more definitely and helpfully than any general account will tell, of the lines along which such representations are conducted. Printed on the programmes is some motto or sentiment intended to strike the keynote of the occasion. Thus, in the case of the Lewis and Clark programme there was printed on the front page the words, "To the brave settlers who leveled forests, cleared fields, made paths by land and water, and planted commonwealths," and on the last page the words, "Recalling also the brave women who in solitudes, amid strange dangers and heavy toil, reared families and made homes." On the

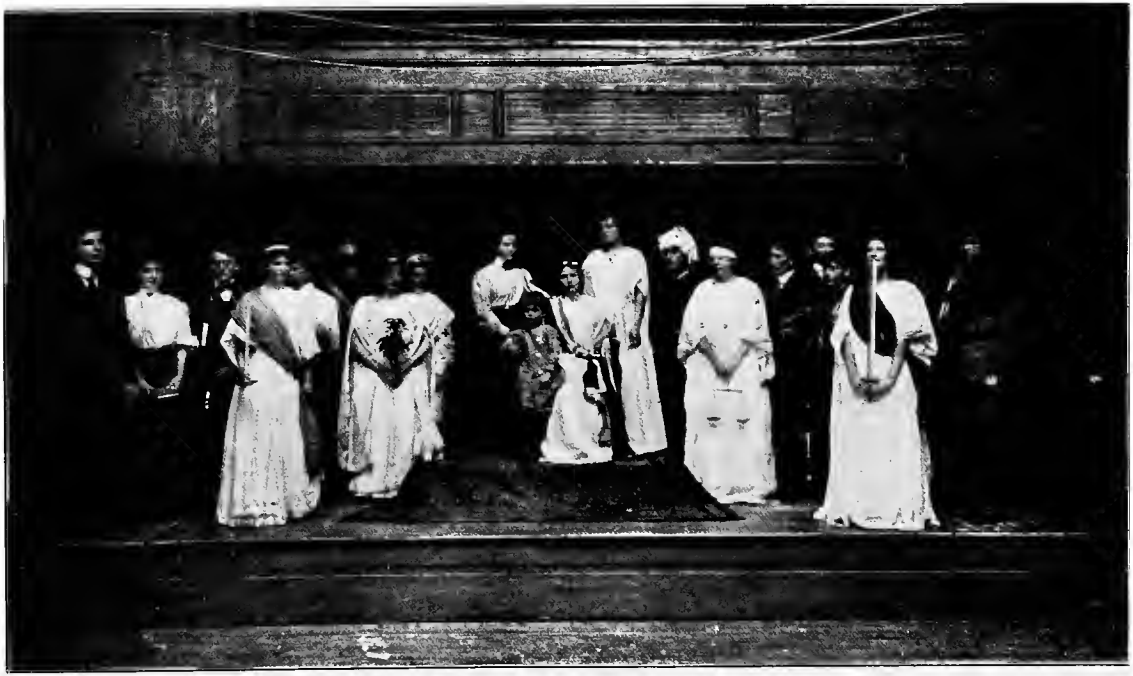
programme of the festival which endeavored to illustrate the struggle for independence and the expansion of the American nation from 1785 onward by means of scenes from the life of Benjamin Franklin, regarded as embodying the ideals of self-improvement and good-citizenship of the period before the Revolution, the words were printed, "Seest thou a man diligent in his calling, he shall stand before kings." These words were also used in large lettering to adorn the proscenium on the same occasion, being the central feature of the scheme of decoration worked out by the class, supplemented as it was by such symbols as shields representing the Stars and Stripes, Columbia's head after the model of the figure on our coins, the American eagle, the cap of liberty, the Roman fasces, State emblems, or distinctive State flowers and armorial bearings.

In addition to this general type of historic festival, dramatizations of chapters from American history, or of definite dramatic events in that history, or of some literary masterpiece, have from time to time been attempted. Thus, on one occasion the story of Benedict Arnold was told in a play written by the first-year high-school class. On two other occasions Edward Everett Hale's "The Man Without a Country" was dramatized—in one instance by the sixth grade of the elementary school, and the other by the fourth-year class of the high school. A comparison of these two versions would be highly instructive, but scarcely within the scope of this exposition.

A further type of festival play was constructed by the fourth-year high-school class; it was entitled "The Patriotism of Peace," and was an endeavor to indicate the

forms which patriotic service takes in times of peace. The idea had for its starting-point Ruskin's discussion in his "Unto This Last" of the worth of the various forms of service—that, for instance, of the merchant or business man as compared with that of the soldier or sailor and of the doctor and public servant.[1] In the course of the various competitions that have been held among the classes, several admirable ideas suitable for the Patriots' Day festival have been suggested and in part elaborated. There is no lack of material for such occasions. Among these may be specially mentioned local history, both of the city and the State. Such local history has, in fact, been turned to excellent account elsewhere, as, for instance, in the high schools of Indianapolis, where many of the leading episodes of Indiana history have been presented in a series of Indiana pageants worked out by Miss Charity Dye and others. Then there are not only individual patriots whose lives might form the basis of the Patriots' Day festival, but groups which would lend themselves to suggestive massing—great orators like Henry, Webster, Sumner, and Garrison; great soldiers like Grant, Lee, Jackson, Sherman; or Commodore Perry and Paul Jones; great citizens like Ericsson, Paul Revere, Barbara Frietchie, Nathan Hale, Ethan Allen, Israel Putnam, Daniel Boone, Clara Barton, Emma Willard, to which may be added groups of great statesmen, great poets and writers. Such names might sometimes be grouped according to the localities where they lived. It

[1] It is proposed, should public interest in the subject of this volume warrant and encourage it, to publish a volume of the plays and performances presented at the Ethical Culture School.



PATRIOTIC FESTIVAL. HIGH SCHOOL STUDENTS. THE PATRIOTISM OF PEACE. COLUMBIA AND HER ALLIES, THE CHILD, TRUTH, JUSTICE, FREEDOM, PEACE, AND WORKERS IN MANY FIELDS—THE MECHANIC, THE TEACHER, THE NURSE, THE SOLDIER, ETC.

should be said that, despite the seeming impossibility of combining much in the way of dancing with these presentations, as a matter of fact many opportunities for various kinds of dances—the rough folk dances and the polite minuets—may be made in the programmes. It is the Patriots' Day festival which especially offers opportunities for the tableau—picturesque massings and groupings of characters of varied nationalities, with enlivening brightness of national costumes and a great array of national flags and symbols. As for the possibilities in the way of music and singing, it will be clear, from an account given in a later chapter of the music which may be used, that there are ample resources in this field also.

It has already been said that these school festivals are made possible only by keeping alive and continually developing in the classes and in the weekly or daily assemblies the interests and activities which come to their natural flowering in the festivals. In the case of the Patriots' Day festival this means the dramatic development from time to time, as a part of the history work, of memorable scenes and events such as the signing of the Declaration of Independence, the conduct of a town-meeting, famous interviews at the White House, or moments of oratorical triumph in Congress. The perception of the value of dramatization in the regular work of the school has led some teachers to develop such work: it may be emphasized here only as being the best means whereby the larger and more careful treatments demanded by the festival may be achieved without a great deal of additional effort.

# VIII

## THE MAY DAY OR SPRING FESTIVAL

THE May Day festival strikes one of the notes which reverberate in the Christmas festival—that is, the note of faith in the vast order of things which we call nature. In the Spring festival this faith is jubilant and yet yearning: there is in it the vision forward toward the fulfilment of the promise of the Spring in the harvest of the Fall—

> The world rolls 'round,—mistrust it not,—
> Befalls again what once befell;
> All things return, both sphere and mote,
> And I shall hear my bluebird's note
> And dream the dream of Auburn dell.

It is because hope, the trusting forward look, is our eternal renewer that the Spring festival—the feast of young life, of first blossoms and first fruits, the festival of prophecy—is the most penetratingly affecting of all the festivals. With full appreciation of the poetic qualities of the Thanksgiving and the Christmas festivals, we are bound to recognize that they have not the poetic poignancy of appeal made by the exquisite beauty of the springtide. Spring is the most fragrant and most delicate of the year's seasons, as the green of leaf and grass and the bloom of bud and blossom

are most delicate at this time. It is the most magical of seasons, as the quick change from the brown and sear landscape of the Winter to the fresh and lush beauty of field and orchard is the most magical of all nature's changes. It is the most lyrical, as the air is most full now of the song of birds and the stir of frolicsome life in the trees. The wine of new life is in the veins of all; the old become as little children and are born again into youth with the aged yet eternally youthful earth.

It is this festival, too, which, more than any other, brings home the beauty that is in common things, such as the loveliness of the first violet springing from the still barren body of Winter. It is the festival which celebrates air and light and freshness, and whose spirit permeates all that poetry of the springtide of which there is such rich store in English literature; that poetry which Chaucer distils for us; Chaucer of whom Lowell so charmingly says that—as we read the Prologue to the "Canterbury Tales," and repeat again:

> Whan that Aprillē with his schowrēs sootē
> The drought of Marche had perced to the rootē,—

"a breath of uncontaminate springtide seems to lift the hair upon our foreheads."

The central idea of the festival as a great nature festival makes close connection, looking both before and after, with the festival of the Harvest or Thanksgiving. It is, in fact, but the reverse side of the one thought common to both. The great Greek myths of the Autumn, such as that of Demeter and Persephone, are likewise those of the Spring;

for they may reflect both the feeling of completion which Autumn brings, with a glimpse across the Winter to the Spring that is once more to return; or they change the point of view and give us the outlook of the springtide, the return of Spring after the days of Winter—Persephone's jubilant return after her dark sojourn in the underworld.

This story, as well as several of the fairy stories which are nearer to our children—such, for example, as "The Sleeping Beauty" or "St. George and the Dragon"—combine two distinct ideas, one emphasized mainly by the pagan world and the other mainly by Christianity. The first of these is the idea of renewal and fructification; the second is the idea of purification. All the figures of the Spring celebration which remain to us from pagan times—the Queen of the May herself, Maia, Flora—embody the pagan conception of renewal or return. In their honor the young boughs and flowers are gathered and scattered abroad, or nailed on the doors and hung in the churches and houses, as tributes to the Spirit of Fertility and Increase. In Merrie England, as in pagan Rome, lads and lassies, plowmen and shepherds, milkmaids and goose-girls, adorned themselves with leaves and flowers as emblematic of this central idea of renewal. Some of them became walking bowers (the "jacks in the green") and garland-bearers, and, according to the old custom, they all went in procession about the village and danced through house and cottage, in at the front door and out at the back, in order to spread the fortunate and favoring influence of the Spirit of Fertility and Fruition over village and homestead, through field and fold, orchard and pasture. Sometimes it was the chosen May Queen herself who accompanied



MAY FESTIVAL IN CENTRAL PARK: THE MAY QUEEN ENTHRONED AND HER COHORTS. GRADES V AND VI

the procession; sometimes it was a garland with a doll (the same doll which was used in the harvest festival to represent the Spirit of Fertility); and the garland might be accompanied, as the May Queen herself was, by a conventional king and queen. Carrying out the same idea there was the procession to the village green to dance around the May-pole, which, it may be said, symbolized that conception of the tree of life which is embodied in the Christmas tree. As a matter of fact, while at times the May-pole was an old and carefully cherished pole, used year after year, it was in many instances a young tree that had to be cut for the occasion.

But, mingled with this pagan idea of renewal and fertility in the May festival of old England, was the second idea of purification. Part of the rites of the May festival consisted in the cleansing of the wells, which were sometimes beautifully decorated, both with garlands and, at night, with hanging lamps; and around the wells there were dancing and singing by way of emphasizing the importance of pure water. Then there were the solemn processions, with their rites of purification, around the parish or village boundaries. There were bathing ceremonies, and the ceremony of washing the face with dew at sunrise, an idea expressed in the folk rime:

> The fair maid who, the first of May,
> Goes to the fields at break of day
> And washes in dew from the hawthorn-tree
> Will ever after handsome be.

The center of the cult of May Day, then, might be either the pagan pole on the village green, or the Christian church.

When the pole had been trimmed with wreaths and flowers, the image at the top of it was commonly drenched with water.

Thus, the English May festival, like the Christmas festival, represented a fusion of the two elements, the pagan and the Christian. The central figure in the procession is pagan, of course, the May Queen personifying the Spirit of Fertility or of the Summer, like the Greek Persephone or the Roman Maia and Flora. Attending upon the May Queen are numerous personages who represent the favoring powers of nature—rain, wind, and sunshine. These may be symbolized in various ways: the sun by a great gilded ball at the top of the pole or by rotating wheels. Mingled with these principal figures are numerous attendants who, carrying garlands of flowers, strengthen the impression of beauty which the whole presentation is intended to convey. An important element in the garlands which they carry is the egg, which has the symbolic meaning that it has at Eastertide. It was an unfortunate fact that, to provide a sufficient number of eggs, the nests of birds were recklessly despoiled by the country lads and lassies. Connected with the egg are the various birds which symbolically represent the idea of returning warmth and life. In England it is the cuckoo bird which figures; in Italy and Greece the nightingale; in France the swallow; and in Germany the stork.

Another feature of the procession connects itself with the ancient custom of lighting great May fires, or, advancing to a later date, the fires which were kindled at midsummer or St. John's Eve. One way in which this custom survives is

through the groups of chimney-sweeps which appear in the May Day procession. These chimney-sweeps are a modern version of the people whose faces were smeared with the smoke of the May fires and blackened by the charmed ashes. We must add to these figures groups of peasants, milkmaids, and others who represented the agricultural industries upon which the welfare of the folk depended. There would be a group of plowmen with a plow gaily decorated for the occasion. In the case of villages about the seashore, which depended upon the fishing industry for prosperity, a boat brightly decorated, and accompanied by seamen and fish-wives gaily attired, was a conspicuous feature. Then we come to the group of Sherwood Foresters, led by Robin Hood, Maid Marian, and their famous consorts, Little John, Will Scarlet, Friar Tuck, and the rest. In the olden times, when archery still flourished and the quarter staff was in active use, each of the foresters carried one or both of these implements and engaged at the green in contests which were exciting and picturesque.

The procession passed through the town and finally reached the village green, where the dances and sports proceeded. The most important and symbolical of the entertainments was the old play or mask of St. George and the Dragon, of which there were many versions. We have already spoken of this play as having been acted at Christmas and included in the Christmas festival. Like the myth of Demeter and Persephone, it may be used for either purpose according as the emphasis is placed upon the idea of Winter (Persephone's departure for the underworld) or Spring (Persephone's return to earth). The myth is the story of the

strife of the Dragon (Winter) and St. George (Summer). In its most suggestive form it embodies also the Christian idea of purification; it is, in short, a drama of the expulsion of death or sin—the purification idea once more. We may give a rough outline of the action of the play in its general form. At the outset Winter holds the stage and illustrates the blustering spirit of the season by boisterous dancing and revelry. In the midst of this Summer enters. There follows then the struggle between the two powers, ending with the victory of Summer. The Winter dies, but there enters the Spirit of Spring, the power of renewal and resurgent life, who kisses Winter's prostrate form. He then rises transformed, or sloughs off the outer casing of Winter; and then the marriage of the two (powers of heaven and earth) takes place. The details take different form in the different versions, and great liberty is allowable in adapting the central idea to modern forms of expression. In this connection the old German version of the story of the Sleeping Beauty (Dornröschen) may be substituted, and, in fact, this or some other parallel fairy story may be substituted for the old English play.

Another form of the story is that in which a wild man comes boisterously into the circle, is chased by a pursuer, and is finally caught and killed. He is then brought to life again by bleeding; or, to follow another version, from his corpse there springs a beautiful lad, representing the idea of resurrection, the springing of new life out of death. In the drama of the expulsion of death there is very frequently used an effigy of straw, which, as already mentioned, is another form of the corn-mother or harvest-may. This effigy some-

times represented the personification of the forces of evil in the village, a sort of village scapegoat, and was forthwith burned, illustrating once more the idea of purification. Mr. Chambers, from whose invaluable work on the medieval stage so many of the details mentioned here are gathered, mentions that at Briancon and in certain parts of Russia a leaf-man—that is, something like the English jack-in-the-green—after a riotous dance and the performance of all sorts of antics, falls asleep, and that afterward a maiden enters and wakens him with a kiss.

In the appendix will be found one or two programmes of May festivals in which the freest use of such central ideas and materials is made; and it can scarcely fail to be apparent that there is a great wealth of possibility in the illustration of the central ideas which survive dimly in these rites and ceremonies. These great central ideas of the old celebrations, the idea of fertility and the idea of purification and resurrection, may be carefully suggested to the young mind and made clear and edifying to the riper mind of the adult.

It was the wealth of old English song and dance used in these May festivals that gave them their popularity. The songs of the May time, both in the folk form and still more in the classic form of the individual poets, exceed in number those of any other body of seasonal songs. There survive various, but all too few and fragmentary, little snatches of popular song (heard in childhood by the writer in Devon and Cornwall), beginning with the invitation which every lad gave to the lass whom he sought for a partner in the May Day revels:

First of May,
The Flora day,
Can you dance the Flora?

RESPONSE

Yes, I can,
With a nice young man,
I can dance the Flora.

Then we have the old song—not so old, but best known of all—set to a rollicking measure, which suggests the preliminary steps to participation in the May Day rites:

Come lassies and lads,
Get leave of your dads,
And away to the May-pole hie.

To these we must add the two stanzas which, according to Northall, were sung at least a hundred years ago in the neighborhood of Darlington:

The flowers are blooming everywhere,
O'er every hill and dale,
And oh! how beautiful they are,
How sweetly do they smell!

Come forth, my child, and laugh and play,
And let your cheerful voice,
With birds and brooks and Merry May,
Cry out, "Rejoice! Rejoice!"

This has not the old folk feeling about it, but is graceful and usable, none the less. The children like it.

Then there is the rich store of balladry connected with the story of Robin Hood and his merry men of Sherwood Forest, which may be used to enliven the proceedings on the green. It is easy to arrange the material of these old ballads in dramatic form and to accompany the recital by a pantomimic representation of the meeting of Robin Hood and Little John, their contest, and their subsequent adventures together.

Of the innumerable poems written by the great poets in honor of May it is unnecessary to attempt anything like a list. One may begin with stanzas from Chaucer and Spenser, lines and songs from Shakespeare, Milton's beautiful lines "On a May Morning," to which one would add the exquisite verses of Herrick, "To Corinna Going a-Maying," and come down, through a long line of poets who have expressed the joy of springtide, to Tennyson, from whom three or four available poems may be culled. And there is much beautiful music to accompany these, as may be gathered from the later chapters on music contributed to this book.

As for the old country dances, collectors and investigators in England, Miss Neal, Mr. Sharpe, and others, have succeeded in recovering and amassing a large number of these perished or perishing dances—the morris dance in particular. The old dancing tunes have also been made available; and there is no longer any reason why children of all ages should not have appropriate share in the May dances. These may be supplemented by the dances of other nations, for there is no need of historical consistency or chronology in our modern adaptations.

We have in mind in this connection, of course, the utilization of all this rich material in our modern parks and playgrounds. Steps have already been taken in some cities to make use of it. Little Robin Hood plays have been given even in closed streets in the heart of our great city, and the May-pole has been danced around and the May Queen saluted under the most unfavorable circumstances, yet to the great delight of large gatherings of city children and people. To the ceremonies, the songs, and the dances, there may be added, wherever there is adequate room in the parks and playgrounds, a great variety of games and sports; and there are large opportunities for adapting the gymnasium work given in the schools to festival purposes. The single stick or sword, the staff, the bow and arrow, may be used in varied exercises which can be made very effective.

As to the rites and ceremonies, such as the choice or election of the May Queen, the escorting of her to the throne, the crowning of the Queen, her reception of the various personages and characters, the offerings of flowers and plants made to her, her decoration of victors in the games — all these things may be made interesting and charming.

Some of the best suggestions for the utilization of this material come from passages of the older writers, as, for instance, this account of how young King Hal of England rose with the lark on May morn and rode forth with his courtiers into the woods a-maying:

The king & the quene accompanyed with many lordes & ladies roade to the high ground of shoters hil [Shooters Hill] to take the open ayre; and as they passed by the way, they espied a



MAY FESTIVAL IN CENTRAL PARK: VILLAGERS EXHIBIT THEIR ATHLETIC PROWESS TO THE QUEEN. GRADE VIII

company of tall yeomen, clothed all in grene whodes & bowes & arrowes, to the nüber of ii. C. Then one of them, which called himselfe Robyn hood, came to the kyng, desyring him to se his men shoote, and the kyng was content. Then he whisteled, & al the ii. C. archers shot & losed at once; & then he whisteled agayne, & they lykewise shot agayne, their arrowes whisteled by crafte of the head, so that the noyes was straunge and great, and much pleased the kynge and quene and all the company. All these archers were of the kynge's garde and had thus appareled themselves to make solace to the kynge. Then Robyn hood desyred the kynge and quene to come into the grene wood, & to se how the outlaws lyve. The kynge demaunded of ye quene & her ladyes, if they durst adventure to go into the wood with so many outlawes. Then the quene sayde, that if it pleased him, she was content; then the hornes blewe tyl they came to the wood under shoters hil, and there was an Arber made of boowes with a hal, and a great chamber and an inner chamber very well made & covered with floures & swete herbes, whiche the kyng muche praysed. Then said Robyn hood: "Sir, Outlaws' brekefastes is venyson, and therefore you must be content with such fare as we use." Then the kynge and quene sat doune, & were served with venyson and wyne by Robyn hood and his men, to their great contentacion.

Similarly do some of the poems bring to our mind's eye the picture presented by the May Day revels:

When fields were dight with blossoms white, and leaves of lively green,
The May-pole rear'd its flow'ry head, and dancing round were seen
A youthful band, join'd hand in hand, with shoon and kirtle trim,
And softly rose the melody of Flora's morning hymn,

Her garlands, too, of varied hue the merry milkmaid wove,
And Jack the Piper caprioled within his dancing grove;
Will, Friar Tuck, and Little John, with Robin Hood their king,
Bold foresters! blythe choristers! made vale and mountain ring.

We come now to speak of an entirely different type of Spring festival—that, namely, in which use is made of some play, either one actually studied in the school by the pupils, such, for example, as Shakespeare's "A Midsummer Night's Dream," or one specially selected for the purpose of presentation, such as Miss Dorothea Gore Browne's "Sweet Briar," or one written by the pupils themselves. In such cases it becomes important to get a festive atmosphere by punctuating the performance liberally with songs by the assembly, which communicate the spirit of the season and heighten the effect of the ideas or emotions aroused by the play. In addition to this, the decorations, which may be very beautiful if the pupils are asked to bring in boughs and flowers, will add another festive note. There may be plentiful poles and garlands placed about. The pupils of the school may enter the hall in procession, carrying flowers or favors, or beribboned in gay fashion; and a feeling for the occasion may have been generated beforehand by the organizing of classes or groups to make artificial May flowers and garlands for use in the festival. There is an important point we must mention in passing, which is, that the manufacture of such paper flowers (which may be very effective in color and design) avoids that despoiling of the fields and woods which may become a very serious matter, as it has become in some localities near New York where

certain Spring flowers and blossoms have been altogether exterminated. It is to be understood, then, that it is highly important where the May festival takes the form of a play, that the occasion should be made festal by means of these various adjuncts, and, above all, by much singing of the beautiful May songs available.

Among the plays which have been utilized to good effect are Miss Christina Rossetti's "Pageant of the Months," which received for subtitle "Winter Turned to Spring." This little mask was presented by the pupils of the fifth grade. Mention has already been made of the fragrant little English play, "Sweet Briar," which was effectively produced by children of the seventh grade. We may add Miss Constance Mackay's "In an Enchanted Garden," in which the mask element of song and dance was especially emphasized. This was given by the seventh grade, but is better adapted to younger children. Passing to presentations by high-school classes, these have included Shakespeare's "A Midsummer Night's Dream," "As You Like It," and an abbreviated form (omitting most of the first half of the play) of "A Winter's Tale." Use has also been made of parts of Tennyson's "Foresters," supplemented by other material relating to the story of Robin Hood. As already intimated, the old Robin Hood ballads present rich material, and might of themselves, with the addition of much singing and dancing, constitute the festival performance.

It may be objected, and has been, in fact, objected, that this return to the past and this utilization of material drawn from celebrations in times when people had a naïve conception of nature which is impossible to us, is to be dis-

couraged. To which answer may be made, at least by the dweller in New York City, that the old English May Day celebration actually survives in the little May Day parties that are given in such large numbers in the Central Park and elsewhere. The policy of the future surely should be to take hold of these remnants and make something effective out of them. There is a splendid opportunity here. Furthermore, it is as foolish to reject the poetry and the symbolism of the past in connection with this festival as it would be to reject the more commonly accepted survivals of the old Christmas or the old Thanksgiving. In the case of the great nature festivals, the ancient themes are in the nature of eternally valid interpretations of the ideas and emotions aroused in the human heart by the procession of the seasons and the great changes manifested in nature. It is all the more important that these ideas should be kept alive in our children because of the deplorable exclusion of nature and of the life of the fields and forests from the experience and interests of the city child. With nature so far off from our great urban centers, the only alternative is to bring the beauty of the Spring and the Fall into the city, and to suggest, by means of a festival, the great ideas which should leap to life in us when we behold the birth, the fruition, the decay, the death, and the rebirth of the mysterious power of life in Mother Earth.

# IX

## THE FOLK FESTIVAL AND ITS EDUCATIONAL AND CULTURAL VALUE. A CHAPTER IN SOCIAL PEDAGOGICS

THE festival of the past has been an affair of the folk. The dominant characteristic of the festal occasion and season was its inclusiveness. For the time being, slave and vassal were privileged; master and servant met on a basis of temporary equality, rejoiced together, feasted and danced together. So Scott reminds us in his well-known lines describing the Christmas festivities of the Middle Ages:

> Then opened wide the baron's hall
> To vassal, tenant, serf and all;
> Power laid his rod of rule aside,
> And ceremony doffed his pride.
> The heir with roses in his shoes
> That night might village partner choose;
> The lord underogating share
> The vulgar game of post-and-pair.
> All hailed with uncontrolled delight
> And general voice the happy night.

The festival even of the feudal period retained the traces of the older communal and religious festival in both form and

spirit. It employed and developed all forms of craft and all types of aptitude; it expressed in its noblest fashion the common hopes and fears, the joys and sorrows, longings and ideals, of the folk; their common hope of plenty and their later rejoicing over plenty; their common homage to the dead and honor of the living.

For this reason, then, because it has historically been an institution of the people and for the people, the festival lends itself peculiarly to democratic uses, to the expression of the ideals of a democracy in their loftiest and most inclusive form, to the emphasizing and idealizing of the common life. The festival in a democracy may therefore become an agency to lift the people above those things which are sectarian and sectional, above class spirit, race, color, denomination, into the sphere of what is universal and common. The most sacred thing in our life is, after all, that which unites us in the bonds of our universal humanity and puts us at the point of view of the Whole—the Commonwealth, the Nation, the Race. For the ideas and the sentiment which attach to this large, all-including outlook we must have recourse, not to the halting expression of them in our mere social gregariousness, but to the underlying spiritual conception of democracy which is implicit in our American polity.

In the popular festival, looked at from this commanding point of view, we have what we may fitly regard as the most massively expressive of all the arts and the supreme form of democratic art. Much has been written and said of the *choral* quality of that most popular, as it is the most composite, of the fine arts—architecture. In more than one striking passage of his writings Ruskin has glorified the

magnificent publicity of appeal which some of the ancient and medieval cities make to us; and he has gone on to enforce the duty which each citizen is under, when he builds a house for himself, of adding by a beautiful exterior, even more than by the interior which is his private concern, another fine note to the concerted music of his city. His own little gabled edifice is to swell the symphony lifted to the sky by cathedral and church, spire and dome, state-house and school.

In the festival at its best we have a similar concerted effect which, if it falls short in imposing grandeur when compared with architecture, more than makes up for this deficiency by its being a living and moving, breathing, lyrical, and endlessly expressive presentment of life. We have here the difference between the motionless and pallid beauty of the Pan-Athenaic procession as it is immortalized by Phidias in the marbles of the Parthenon, and the actual procession of Athenians as we might have seen it, pulsating with life and beauty, flushed with the ruddy color of life, graceful and rhythmic with the impulse of a joy that was at once religious and civic. And yet, for all the bewitching beauty of the marble record of the great sculptor, who would not willingly forego the pleasure which this great work in its pristine perfection might have given him, for one hour of actual sight of those perfect-limbed youths and maidens, those dignified and god-like sires and matrons, whom the great Greek has shaped for all time?

Were it not a worthy and inspiring ambition that we as a people should in our turn endeavor to express what is fairest and strongest in our own life, in our own childhood and

youth and maturity and old age; what is highest in our ideals, the sacredness of the person, the sovereignty of the common good, the glory of a great common life, and all the virtues essential to the success of this halting and difficult enterprise which we name democracy? And what organs have we for the expression of such ideals and such emotions? How many occasions are there on which the great ideas which are supposed to underlie our life come before the people free from the taint of partisan politics and the vulgarities of political conventions and rallies? Assuredly here is urgent need of lifting the masses of the people, or, rather, getting them to lift themselves, above the atmosphere of the every-day world which is made murky and unwholesome by the spirit which is begotten of the conflicts and jealousies of the millionaire and the indigent, the capitalist and the laborer, the giant corporation and the state! As a matter of fact, we have no organs of expression, nor shall we have until we return to the most effective forms of the past. The festival provides the only way in which the vast masses of our enormous cities can find any adequate expression of the great ideas of freedom, equality, fraternity, duty, loyalty, service, which ought to be fixed stars in the firmament of popular imagination in a democratic society.

It was because the festival was religious in its origin that it was at first undertaken and long continued to be undertaken with such earnestness and zeal. Some of the lingering customs of festal celebration, which are the detritus of the old religious rites and ceremonials, are still eloquent with their deeper meanings; meanings which, when we have recovered them, may give a dignity and suggestiveness to

our own revived festivals. These old meanings have survived the changes of religious belief, in some instances, because of their universality. Theirs is the significance which still gives validity and currency to the symbols of the star and the sun, the circle and the cross. On the other hand, where the original religious intentions have been forgotten, the customs and the symbolism have become superficial and have survived merely as meaningless forms of entertainment and amusement, much as some of the surviving games of childhood express lost meanings that were of deep significance in former times. In the case of the former class of surviving symbols, it is possible to restore the faded color and significance, to reimpart something of their fundamental seriousness, and to make of them a vehicle of what, for lack of a better phrase, we may call the religion of democracy; for the spirit of such great historic festivals as those of Athens, Rome, or Florence, was the spirit which glorified the common life, the city, and the working people of the city. In Florence, and in a different way in York, it was the guilds of craftsmen and tradesmen who carried out the festivals. Theoretically the people have come to power in our own country as they have never been in power before in the history of the world: what is needed is a practical realization, nay, more, a spiritual and imaginative realization, of this collective power with all its privileges and responsibilities, its sacred rights and more sacred duties. We need the festival, then, as a means to this end.

Why has the festival almost died out of our own life? That it has done so is surely a severe arraignment of that life and of the recent developments of our civilization. We

seem to have lost the impulse and the capacity to rejoice together and be proud together over our common life, our city, our good-fortune, our great men, and the great deeds of the past. Our celebrations and feastings are, to a large extent, private; and these private celebrations, such as weddings, parties, receptions, have in our millionaire society attained to such pomp and involve such lavish and wasteful extravagance as would, indeed, suffice for public celebrations. In other words, to recover the festival we must recover the public spirit, the sense of the common life, which gave birth and support to it in the past. The ferocious individualism of our own competitive era has proved fatal to this old communal spirit and has eaten out the heart of our festal impulses. We can scarcely conceive of the old dominance of the social and civic spirit of which we have expressions in what is left of a few of the great cities of the Middle Ages—Florence and Nuremberg, for example—where the festival played its most important part in the life of the people. From this standpoint, to work for the revivification of the festival is to work for the revivification of great ideas and great civic and political aims, just as, on a smaller scale in the field of school endeavor, it is to work for the implanting in the lives of the children of those basic ideas which are essential to the healthy development of the democratic society in which they are to be citizens.

When we do try to be commemorative, how do we set about it? Let our Fourth of July with its orgy of noise, or our New-Year's Eve, with its blatant vulgarity of shouting and feasting, supply an answer. Our idea of celebrating at

such times is to work in a certain amount of noise and horse-play. Our academic celebrations, our commencements and class-days at our colleges and high schools, even at such ancient seats of learning as Yale and Princeton, illustrate the same point, with their inane processions of returning alumni, their feasts and rejoicings in various forms. It is well to stress this point, because our colleges ought to take the lead in restoring the festival. That they do not do so is doubtless due in the last resort to the fact that in so many of them, notably in some of the State universities and particularly those of the Western and Middle-Western States, utilitarian rather than cultural ideas are regnant. There is a great poverty of cultural resource, a lack of interest in the fine arts, in the best drama and music and the graphic arts. And without culture in this form, leading to the development of artistic interests and aptitudes, the festival must have little chance, and will make little appeal. The university cannot consider its life and its plant complete without those agencies out of which the festival spirit and impulse would naturally grow—a theater where the best plays may be seen and the best dramatic talent of the university utilized; a hall of music where the great classics of the art may be continually heard and the musical ability of the college students cultivated; a picture-gallery where some examples of the best art and copies of the great masters may be shown; a museum akin to the great museums of Germany, in which the finest and most interesting products of past civilization, products of all the arts and crafts, may be preserved. Only in this way may we standardize the taste and enrich the culture of our college students, and develop that

many-sidedness of interest in life, on the basis of which specialism must achieve its best results.

Allusion has already been made to the need which our modern industrial conditions have developed of a more deliberate effort to educate the young and the adult for play as well as for work, thus returning to that conception of education for leisure which was a cardinal doctrine with the Greeks and finds its suggestive treatment in the educational fragments of Aristotle. It has been said many times that the real nature of a people and their level in the scale of culture may be seen more strikingly in their play and recreation than in their work—that is to say, in what they choose to do when they are not under compulsion. Judged from this standpoint, our current civilization has little to boast of; and the reason is plain when we examine the industrial conditions which obtain among us. Less and less can a man find expression for himself and his personality in his work. Only a fractional part of him is called into action. Carlyle's stoical gospel of work, tonic as it is, needs supplementing by Ruskin's and Morris's humanistic gospel of work, if we are to find in work our means of development. Modern production considers primarily and almost exclusively the interests of the consumer, his demand for cheap and sufficiently comely wares. Ruskin and Morris were for considering the workman and his interests, not as a mere producing machine, but as a man. "Industry without art," said Ruskin, "is brutality." "Our industrial system," said Morris, "must provide as a first essential that the products of work shall be a joy to the worker who produces them as well as to the consumer who uses them." But how can

such principles apply to the man whose daily work is, let us say, to take merely a typical example, that of turning out the twentieth part of a shoe, a gown, or a chair.

This aspect of the matter was forcibly brought home to the writer at a conference which met to consider the possibility of making of Labor Day and of its crude pageantry a real festal occasion on which, with the central purpose of glorifying and expressing the significance of labor, something like an exhibit of the various crafts and callings might be impressively made. Some of the workmen present, when they understood that this purpose was in the minds of many of those who convened the meeting, at once bluntly expressed the view that the desire of most laborers on Labor Day was to forget their labor and enjoy a genuine holiday.

There have been other attempted solutions, desperate solutions, of this problem of the increasing monotony of our processes of production under the increasing division of labor and specialization of function. But none that we know of promises any escape from the situation. Are our workers, then, to become twentieth parts of men and women? If not, by what means shall we avoid this outcome? The answer must be that if our work offers no hope of redemption we must look to our play, our recreation, our amusements. Those parts of us which are getting atrophied for lack of exercise must be called into activity through play. We must, that is, grow to a new appreciation of the importance of our leisure activities; and our avocations must make good the losses which, because of our increasingly subdivided labor, our vocations have sustained.

All this is said on the presupposition that we learn by

doing, and, therefore, that fruitful leisure must be the leisure in which we are active, creative. At present, however, we are in our leisure and recreation merely passive recipients. The caterer and the box-office rule. We seem, in our evenings, after drudgery or overwork during the day, to be fit for nothing but the stimulations of the opera bouffe or the vaudeville; and the popularity of ragtime music, with its violences of rhythm, is indicative of this fact. But let us think for a moment what our own healthy organization of leisure and amusement might mean. It might mean the multiplication of the best things to be found here and there in some forward or fortunate communities: choral unions or glee clubs, of which we get a glimpse in the towns of Germany and England, resulting in the choral competitions of the *Saengerfest* or of the annual *Eisteddfod* of the Welsh, or the annual performance of Bach given in one or two of our own cities; or it might mean the popular organization of pageants like that already alluded to in the case of Warwick and Quebec; or it might mean the dramatic organization effected in Oberammergau.

All this may seem somewhat irrelevant to the main purpose to be pursued in this volume, but these references have been made by way of sketching in that background of social significance which indicates the full content of the festival idea. We have been using the word "festival" in its widest meaning to include all forms of public commemoration and celebration, all occasions of public rejoicing and public grief, all occasions, indeed, on which, under the inspiration of an idea, there is the emotional consent of a gathering of people which finds its overflow in some sort of lyrical or

rhythmical expression. And it will help us to fill out our conception if we glance for a moment at the primordial elements of festal expression, inasmuch as the ultimate justification of festivals is the keeping alive of the best kind of emotional and imaginative power in the folk or the populace. And in treating of this subject its significance from the pedagogical point of view is not to be lost sight of, in view of the fact that the accusation which is here brought against our life as a whole has been definitely brought against the life of our children and our young people in school—namely, that it fails in emotion. "There is no emotion," says a prominent pedagogue, "in our American schools," and no one seems very much to care, largely because the important function of emotion in culture, and therefore in education, is overlooked or minimized.

The festival, then, in history, as of necessity in its proper essence, is an expression of emotion. Excited emotion tends to become rhythmical in expression. The happy labor of men together tends to take on something of festal joy; it falls into rhythm and calls for rhythmic song or movement —the basis, it has been said, of meter in poetry. Thus sailors pulling at the cable or the oar, farmers swinging the sickle or the flail, pile-drivers working on the new Campanile at Venice, or the negro driving in the piles in the Southern marshes, naturally develop songs as accompaniments of their labor. Allusion has been made to the Venetian pile-drivers because those who worked on the new Campanile revived the ancient pile-driving songs sung by the workers who built the first tower; and to the Hampton negroes because among the songs with which they have pleased

the public is a most effective pile-driving song which has actually lightened the labors of gangs working in the marsh-lands of the South. But as with co-operative work, so with co-operative play; the distinction between the two cannot be very strictly maintained, because work continually tends to become play and play to take on the character of work. The throng, gleaning the harvest or the vintage, glad at heart as it gathers round the garnered store, the last load, or the last sheaf, finds the rhythmic consent of vocal expression for its joy; and the feet of the throng around these or around the fruit-laden tree or altar break naturally into the rhythms of the dance. This primal lyric instinct of collective emotion we still feel, but feel less and less because of the few occasions upon which it is possible to give vent to it. Through song alone to-day is it generally possible to give such expression. In the great assemblage, apart from the incoherences of applause, it is song alone to which we resort. In the procession or pageant, however, we may find additional outlet in the rhythmic consent of the march. In the smaller rural or semi-urban communities of the past the peasant has always made some opportunity for adding the dance and, quite frequently, the choral dance, to his celebrations. Sometimes we find the division of the throng into the leader, or group of leaders, and the listening, waiting throng which finds its opportunity for rhythmic consent in beating time while the leader or the small chorus sings and, when the signal is given, joins in the refrain of song and in the dance.

Now, the revival of the festival means fundamentally the revival or recovery of this fundamental festal impulse.

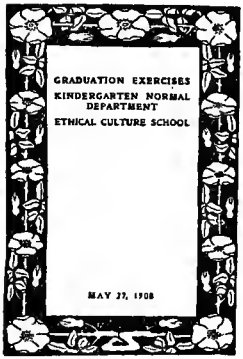
It means a new quickening, therefore, of the spontaneities of emotional expression and a greater fullness and richness of emotional life. Emotion is developed through use. Our life —that is to say, our collective life—is becoming emotionally sterile. We go unexpressed, and the next step downward is that we cease to have anything to express or any strong impulse toward expression. But give this impulse a chance or create an opportunity, and it will grope after basic ideas; and the imagination will awaken and our sense of collective life, our deep underlying communal affinities, will break into ulterance; and so we may grow in the emotional perception and the mystical feeling of our oneness in the common life, and, what is more, we may come to realize that we are one body and members one of another.

Our calendar indicates already many essentially festival days and provides for many types of festival—the national, the state, and the city festival; the festival of joy and the festival of grief, in the shape of birthday and deathday celebrations; and the national festival of Memorial Day—all those solemn occasions when the deeper diapason notes of our nature should find a massive choral expression. There are the beginnings, too, of a festival of civic commencement when the youth assumes the *toga virilis* of civic manhood. This has been organized in the form of a festival for new voters in Boston, a most important revival of an ancient festal ceremony. Festivals of this type, as distinguished from those which are based primarily upon a naturalistic or seasonal idea, are important also as feeding the sentiment of the past in us, that sense of our belonging to the great brotherhood of humanity, comprehending the dead as well

as the living, and carrying us on in imagination to the realization of the generations yet to be. Our minds, since Darwin lived, have been much on the thought of the vast cyclic sweep of the earth's history, the slow eons of nature's life. We have not realized that other eonic life of human history. Our imagination is not vividly impressed by the great drama of our human struggle, with its successes and failures and its vast unending procession of the faithful, the torch-bearers and messengers of hope, the heroes and sages, the martyrs and saints. We do not realize what the blessings we enjoy have cost in the toil and blood, the sweat and anguish, of those who have gone before. We appropriate the results of their labors lightly. It is thought more or less natural to wonder at the stars, at the order of nature, at the vastness and infinity of the universe; but how often do we wonder at the vast and slowly built fabric of our human order, with its wonderful elaborations of customs and institutions, laws, arts, and sciences?

The festival, then, may achieve these high cultural and moral ends for us. To our natural piety, which finds its expression in the Spring at Easter and in the Fall at Thanksgiving, it may add a much profounder human piety. It must, in symbol and allegory of all kinds, suggest the dignity and importance of our human lot and our human history; and it must magnify the significance of those institutions which enshrine the moral achievements of the race, and those laws which epitomize its moral discoveries and insights. Then out of the thought of the past and its great parturitions will emerge the thought of the future and of our responsibilities to it. What are we of to-day to add to the costly achieve-

ments of the past? What steps forward shall we in our turn take to continue the progress of the race toward its ultimate perfection? These great "mother ideas" (to borrow the happy phrase of the French) may all find their symphonic expression in the festival, the crowning ritual of democracy.









# PART II

## MUSIC IN THE FESTIVAL

*By Peter W. Dykema*

# X

## THE VARIOUS WAYS OF UTILIZING MUSIC IN THE FESTIVAL

UPON no other art has the festival made such extensive and constant demands as upon music. The reasons are plain, and yet may be briefly reviewed here. Music, the most social of the arts, because most readily and necessarily admitting larger numbers of participants in its production, has seemed the simplest and most natural medium for the expression of the feelings of festive groups of people.

As far back as our records go we find music utilized at gatherings of people when joy, praise, thanksgiving, sorrow, supplication, or any general feeling was to be expressed. By all peoples, untutored or cultured, music has ever been cherished for its rare emotional qualities. Both means and end, it serves as a stimulant to deep feeling—and hence to action—and as an expression of the aroused being. Old as man himself, music has shared his lot, now heightening, now tempering, his joys and sorrows, his loves and his hatreds, his memories of the past, delights in the present, and hopes for the future. And to-day mankind is seeking for still greater mastery and still wider use of the most companionable, the most intimate and open, and yet the most fleeting and inexplicable of all the arts.

Again, music has been closely associated in its origin with

the labor of groups of men. One of its earliest uses was as an aid to rhythmic movements, such as rowing or reaping, and it has remained an instinctive expression of man's delight in his labor. But it has gone far beyond this, and has interwoven itself with all human experiences. Because of its very indefiniteness no other art is so universal in its appeal, and hence so susceptible of being variously employed and interpreted. It is only in connection with the other arts, such as poetry, pantomimic dancing, painting, and sculpture that music becomes definite, and hence limited in its significance. Alone, and in connection with these, it sweeps the gamut of human and superhuman emotions, creating, intensifying, varying, transfiguring the moods of man.

Passing now to our special theme, the part which may be played by music in the festival, it may first be observed that the part assigned to music varies with the type of the celebration. It may be an incidental diversion introduced to vary the uniformity or lighten the heaviness of the proceedings; it may be introduced for its own sake as contrast and relaxation, with no relation to the central idea; it may serve to accentuate or reinforce certain climaxes of the festival; it may assume the dignity of the central and overshadowing factor in a great religious ceremony, such as the solemn mass; or, aided only by poetry, it may itself become the entire festival.

We may consider first the peculiar power of music as an expressive and fusing agent in the festival. Music here is to operate upon two elements, the performers and the audience—these two being usually sharply distinguished as participators and onlookers. In the historic folk festival,

however, this distinction was often done away with, since all, old and young, were participators. As a result, all entered completely into the feeling of the occasion. And truly no festival has fully accomplished its object unless all concerned—performers and spectators—are alike filled with the spirit of the festivity. If the onlookers remain mere onlookers and do not in imagination at least become participants, the festival has fulfilled but a part of its mission. To effect this greater participation, to envelop all within the folds of actual or vicarious experience, to fuse doer and onlooker, is one great, perhaps supreme, function of music. We shall examine this unifying function later: let our next step be to consider music in its relation to those who are most intimately concerned with the festival—namely, the performers.

I. Music in the play—(A) There are numberless ways of using music in the play, ranging from the obvious dragging-in of a song, for sake of variety or display, to the skilful interweaving of vocal or instrumental material so that it becomes a necessary part of the whole dramatic fabric. Frequently the emotional appeal may be intensified by appropriate music. Skilfully introduced, it strengthens the dramatic force of an event; it makes pathos or grief more appealing, joy more exuberant and contagious, and adds to the impressiveness of any ceremony or ritual. The appeal of speech and action is broadened and deepened by music because, transcending the exact and hence limited suggestions of the definite arts, it conjures up possibilities which are beyond the limits of the known and expressible.

Often, however, a song may serve to render concrete

the general idea of a scene, may focus or summarize a situation, and long afterward recall it, both by the text of the song and by the feeling which the music carries with it. Whittier's "Corn Song," for example, epitomizes many Thanksgiving celebrations; indeed, one successful presentation consisted entirely in the expansion and dramatization of the song. The working-out from a poem which crystallizes a typical condition, and hence gives in easily remembered form the essence of the occasion, can often be used effectively. An example for younger children at Thanksgiving time would be the verses of Lydia Maria Child's, "Over the River and Through the Wood."

(B) Music, largely through the principle of association of ideas, may be used to create local atmosphere of time and place. In this it is allied to scenery and costume. Frequently the musical prelude serves not only to suggest the mood of what is to follow, but also its historic period, locality, or characters. We expect to be greeted by quite different personages and places according as the prelude takes the form of a solemn ecclesiastical chant, a rollicking old English ballad, a lilting Irish ditty, a dreamy Italian boating song, a monotonous Indian war-dance, a stirring French martial air, or one of our own national hymns. Care on the part of the managers of a festival in regard to such matters as these will be repaid by greater attention from the auditors to all details, and hence greater appreciation.[1]

[1]Careful producers of great dramas are no longer satisfied with miscellaneous selections for incidental music. Witness the care taken in Edgar Stillman Kelley's remarkable music for "Macbeth," Edward German's for "Henry VIII.," or, to take an older illustration, Mendelssohn's for "A Midsummer Night's Dream."

(C) Considerations of the same sort affect the performer also. A song will be rendered in a very different way if, instead of being a diversion with no particular significance, it is the vehicle of strong emotions expressed under certain specific conditions. Consider, for example, the contrast between the "expression" in the singing of "Home, Sweet Home" by boys and girls who have never been away from home and by Philip Nolan in Edward Everett Hale's pathetic story of "The Man Without a Country," or by a chorus in association with that episode. In the latter case the performer feels that this music has peculiar dramatic warrant and significance. Bring home to the performer the fitness of the music he is to render, and there will be little call for that too common type of forced "expression" which is stiff and unconvincing because it does not issue from a clearly imaged emotional state. Now, expression will come, as it should, from the inside and will be natural, and hence effective.[1] Thus the student is led into an appreciation of the more deeply significant spiritual aspects of music supplementary to his appreciation of its value as simple recreation.

II. MUSIC AS A FRAMEWORK FOR THE PLAY.—As a means whereby the spectator may lose himself in the action until he feels he is a part of it, choral songs of the right kind by audience alone or by audience and actors together are very effective; they make the occasion a general festival through common participation. To effect this, the songs by the

[1] The reader who is interested in following up this idea in its application to singing will find it delightfully treated in the stimulating volume by D. Ffrangcon Davies, "The Singing of the Future" (John Lane, London and New York).

audience must have a vital connection with the rest of the performance. They must no longer be mere filling to cover up awkward breaks in the performance or in the continuity of the story. They should either prepare the proper atmosphere for what is to come, or carry on what has been done in a preceding scene, or even at times unite the auditors with the performers in the scene to swell their numbers and to heighten the effects of the performers' efforts.

These uses may be exemplified by reference to a recent festival—the Lincoln celebration. The general idea to be impressed was naturally that of patriotism, of steadfast devotion to the advancement of the country's welfare. This general note was sounded in the opening song, "To America," by Frederick Manley and Henry Waller, the spirit of which is proclaimed with dignified music in the opening words:

> Our souls are thine, dear fatherland,
> Our lives we dedicate to thee.

The closing song was "My Country, 'Tis of Thee" in the stirring arrangement by Elgar, which, by retaining the melody unchanged, but slightly altering the harmony, augmenting the accompaniment, and alternating solo, full harmony, and unison chorus passages, served so completely to bring a feeling of freshness to the oft-repeated anthem that it re-echoed with a new and vigorous enthusiasm. Of these two songs, the one prepared and focused for both audience and actors the general spirit of the hour, and the other brought it to its climax.

A different function was served by music in the scene

which dealt with the assassination of the Martyr President. Realizing the difficulty, if not impossibility, of representing effectively the actual deed, the performers had arranged, as in old Grecian days, to have the tidings brought by a messenger. In the midst of rejoicing by his townspeople over the work of their own Abe Lincoln, a neighbor arrived and sobbed forth, "Boys, they've killed him! They've killed him!" Thereupon, as the performers on the stage showed for a moment the effect of these words while the curtain fell, the school audience, without spoken direction, expressed the feeling of the nation then and now by singing the worthy setting, by Edgar Stillman Kelley, of Walt Whitman's poignant poem, "Captain, my Captain." By means of this the audience became a part of the scene, and identified with the action and the mood. The effect was to burn into the souls of all a fused impression of the preceding scene and the feeling of communion with the life of the great martyr. Students have spoken of this effect when reference has been made to the song. Now the singing of it tends to call up the entire train of associations.

## XI

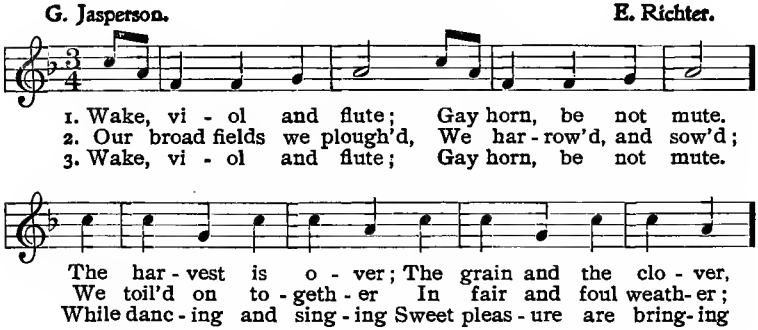
### MUSIC FOR THE THANKSGIVING FESTIVAL

LET us now examine in detail particular festivals, selecting Thanksgiving, Christmas, Patriots' Day, and May Day as the four important ones, and adding notes on certain minor celebrations.
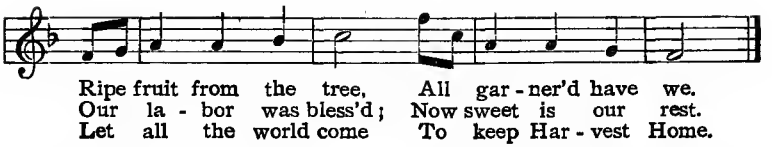
Thanksgiving, the Autumn festival, as has been pointed out earlier in this volume, is usually the celebration of the harvest. Two elements enter into the music: the one, rollicking rejoicing; the other, thoughtful religious gratitude. As a result two contrasting types of music are available: the romping, vigorous Harvest Home song, and the quiet psalm of thanksgiving. The first is typified by the following simple refrain:

**Harvest Home.**[1]

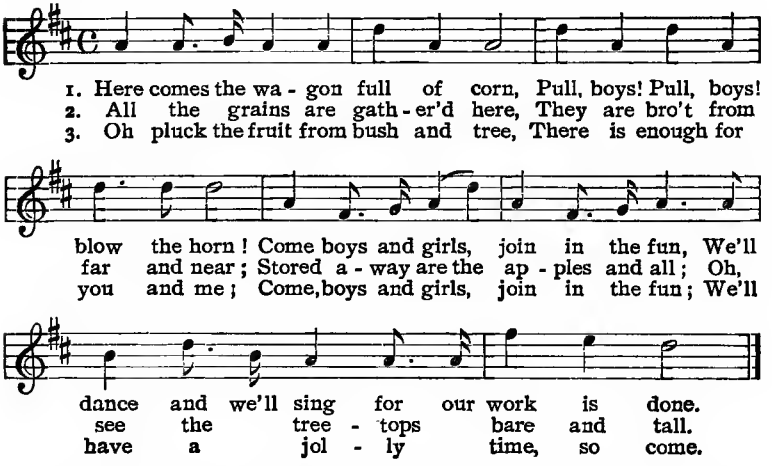
G. Jasperson. E. Richter.




[1] From "Modern Music Series," Second Book, p. 63.




The same spirit is expressed in the following original class song, composed by a group of second-grade children, "Here Comes the Wagon."




Every nation has songs of this type to be found in numerous folk-song albums from which editors of school-song books have garnered liberally. Many composers, moreover, have been attracted by this style, so that harvest and vintage songs have been written in profusion. Many of these are too difficult for school use, but others, such as George Macfarren's "Harvest Home," are, occasionally, with slight simplifications, quite available. In many songs

of this type, as in instrumental numbers in the same strain —*e.g.*, Schumann's "Harvest Song"—the use of sustained, drone-like tones, frequently in fifths, recalls the drone bass of instruments such as the viols, bassoons, and bagpipes, which were used as accompaniments to the dancing and singing that celebrated the bringing-in of the last load of golden grain. This feature also appears in some of the jolly rounds which lend themselves to free, buoyant singing. (See music bibliography in the Appendix, 3 *f* and 3 *p*.)

The more serious music is to be found in many of the harvest cantatas which, while intended for church use, contain much material that is available in schools and other institutions. They usually begin with the summons of the priest to give thanks for the harvest, continue with songs of the workers, in which they tell of the results of their labors, and conclude with hymns of praise and thanksgiving. Garrett's "Harvest Cantata" or Adams's "Seedtime and Harvest" may be taken as typical. (See music bibliography, Section 9, in the Appendix.)

Closely allied with the harvest idea is the American Thanksgiving, recalling the early struggles of the Pilgrims. Mrs. Hemans's lines on the landing of the Pilgrims, "The Breaking Waves Dashed High," have been set twice or more, and may be used very effectively. The early experiences of these pioneers appeal strongly to the children, and offer splendid material for original song composition.

Both for its value in disclosing the attitude of children toward these people, and as suggesting one method of approach in creative musical work, the following account of a



THANKSGIVING ASSEMBLY BY GRADE II. BRINGING HOME THE LAST LOAD, SINGING AN ORIGINAL CLASS SONG



SCENE FROM THANKSGIVING FESTIVAL. GRADE VI. STORY OF THE PILGRIMS. THE FIRST SINGING-SCHOOL

sixth-grade song written by children of the Ethical Culture School is presented.

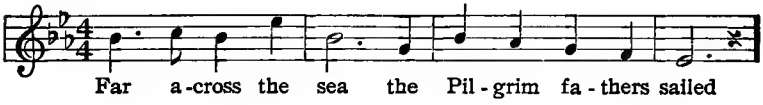
### THE STORY OF A SIXTH-GRADE ORIGINAL CLASS SONG AS TOLD BY THE PUPILS

While we were studying the Pilgrims our music teacher told us that he was going to let us try to write a song to sing in our play. To see if we could write the song he gave us these words to put to music:

Far across the sea
The Pilgrim Fathers sailed.
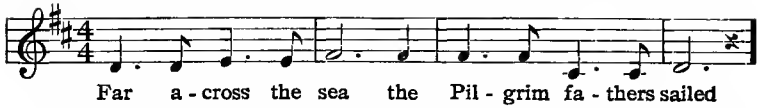
We decided that the music should be brave, strong, and solemn.

The next day we discussed the various settings (suggested by the pupils). Seven of these were kept, and some will now be sung and criticized by the pupils.
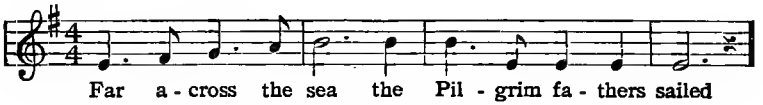



This tune is good because it is serious and straightforward. It also sounds somewhat like a hymn; and the Pilgrims were religious and often sang hymns.
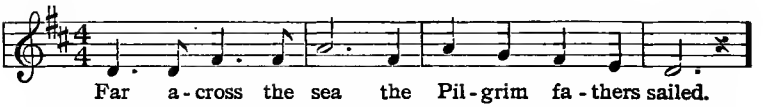
But the bad things about it are: it is not full enough of danger and trouble. The first part is good, but the last part sounds too finished and does not make their journey across the ocean long and weary enough.




It is somewhat solemn and serious, and also simple, like the Pilgrims. But it lacks in boldness and strength, and is not tuneful enough.

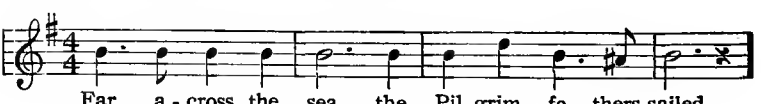



This setting is good because it is lonely and dreary—and the Pilgrims felt so on their way—as it is in the minor, but it is not good, as it makes the tune too sad and does not make it brave enough.




This setting is good because it is bold and strong and straightforward. It reminds one of the slow movement of the ocean. The best proof of this is that the first phrase was kept for our class song.

The second (or last) phrase is not as strong or bold as the first, and sounds finished, as if the Pilgrims had just gone out for a sail and come home safely and were happy.

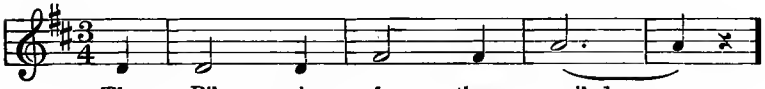


This tune is good because it gives you an idea of the long and lone journey of the Pilgrims, and it sounds like the quiet of the sea and like a chant. But in the next to the last measure there is an intermediate tone which is not good. It is too sweet, and it lacks vigor.
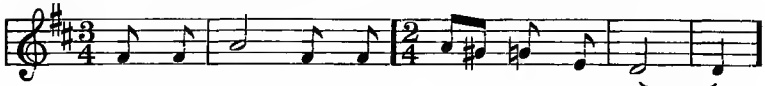
That day, after these settings had been brought in, we were told to write the first stanza of our song. After we wrote this, a committee was chosen to examine the papers. We selected this stanza for our first stanza:

The Pilgrim Fathers sailed
To the land of the forest and lea,
Where the winds in the tree-tops wailed
To the echoing sound of the sea.

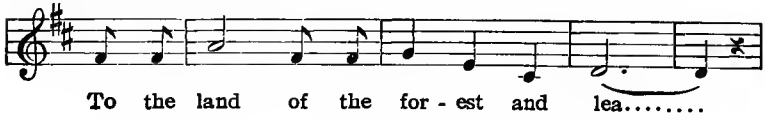
When we came to write the music for this stanza we used the music mentioned above for the first phrase.




For the second we first chose the following phrase:
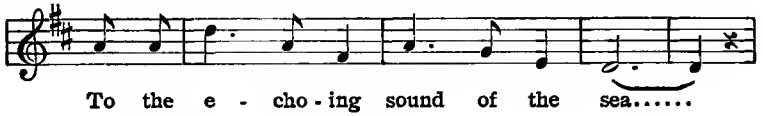



But there is an intermediate tone and a change of time in it which makes it too sweet. So we changed these notes and made it like this:
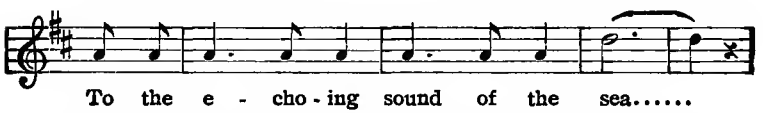


We made the third phrase like the first.

There was a great deal of discussion about the fourth phrase before we decided on the final tune.
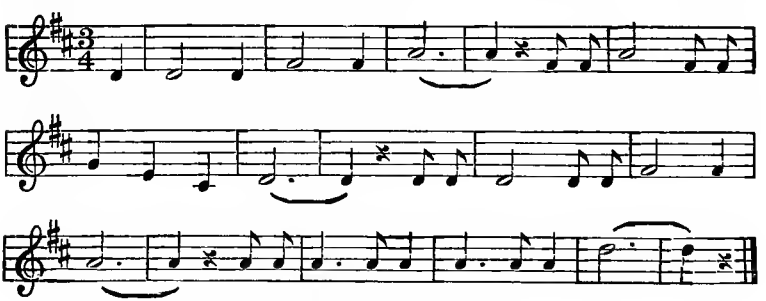
One phrase ran as follows:




Another phrase was:




We voted upon these two and decided in favor of the latter. We then wrote the other three stanzas. The complete song is presented below:



The Pilgrim Fathers sailed
To the land of the forest and lea,
Where the winds in the tree-tops wailed
To the echoing sound of the sea.

Upon the ocean deep
They made a compact wise:
That the laws they all would keep,
Whatever might arise.

On Plymouth Rock they trod
In that bleak and dreary bay,
And o'er the snow-clad sod
The Pilgrims made their way.

And from this Pilgrim band
A mighty nation grew,
Giving this happy land
Religion and liberty true.

Of course it is not necessary that all material in this connection should contain the words "Pilgrim" or "Plymouth Rock." There are many songs expressive of the struggle, of privation, of troublous voyages, of clearing of the forests and the breaking of new soil, and of other factors in the lives of the early settlers that can easily be applied to this particular settlement. Likeness of spirit, rather than uniformity of name, is the test of fitness.

Here, too, belong the psalms and hymns used by the Pilgrims. We are well supplied with information as to the music used by them, and there is no better aid to the producing of the proper old New England atmosphere than the singing of "Old Hundred" or "York" tune with the quaint metrical-psalm texts.[1]

This very serious side of church life may be utilized curiously enough to introduce into a Pilgrim play—for this

[1] See special music bib., p. 359, sec. 30, histories of Elson, Ritter, Brooks, etc.

is the form which this celebration frequently assumes—that element which is usually lacking, and which is needed to produce the deepest effect—namely, a touch of humor. Most Pilgrim celebrations are so austere as to become unattractive and uninteresting to children, and thus fail in their purpose of inspiring admiration for these sturdy folk. Children do not admire people in whom they have no interest. A little lightening of the somber picture of early life in the wilderness helps to strengthen the appeal of the more serious elements. There is much material for this purpose which has never yet been used.

The struggles of the Pilgrims did not cease with the end of the working week. There were serious problems to be met on Sunday in the church service—one of the most troublesome, what to sing and how to sing it. This finally led to the establishing of the singing-school. The difficulties that led up to this and that continued with it for a time form most delicious and gently humorous material which is particularly appealing to children because the troubles of the early deacons and the congregations are quite on a par with those experienced in these days by children in our schools. Following is the text of a little scene embodying these ideas, and based largely on historical material.

THE FIRST SINGING-SCHOOL IN NEW ENGLAND

(*Scene in Pilgrim Play*)

*Scene*—A large room provided with many chairs. A small platform at one side of the stage.

*Enter* MRS. WILLIAMS *and her daughters* FAITH *and* PRUE.

MRS. WILLIAMS. Yes, indeed, daughters, this singing-school is truly a goodly affair.

PRUE. Why dost thou say that, mother?

MRS. WILLIAMS. Thou art only a child, Prue, but still I note that thou dost love well to speak thy mind. Have not thy father and I oft rebuked thee for whispering in meeting?

PRUE. Ay, but, mother, the men would do all the talking in meeting, and no woman may speak a word.

MRS. WILLIAMS. Ah, there hast thou said it. But canst thou not see that the singing-school will help us to have a greater part in meeting?

FAITH. Truly, but singing is not speaking, and I fain would talk in meeting.

*They busy themselves getting the room ready.*

*Enter* ELDERS TOWNSEND *and* HOPKINS *and* DEACONS SEWALL *and* FOXCROFT.

DEACON FOXCROFT. Thy speech is fair, Deacon Sewall, but I fear thou dost not think of all the dangers of this new departure.

ELDER TOWNSEND. Truly our fathers worshiped well without these tunes made of men, and why should not we?

DEACON SEWALL. But doth not the Scripture say that men should raise their voices in song and praise?

DEACON FOXCROFT. But were it not wiser if each sing the tune that comes into his own heart rather than that all should join in a tune made by one man?

ELDER HOPKINS. Verily, that were praise indeed!—each to sing the song that comes from his own heart.

DEACON SEWALL. Ay, but, good brethren, each song would then be different, and if all sing at the same time, surely that were a noise that were not at all pleasing.

ELDER TOWNSEND. Still, it were a joyful noise, and the Scripture doth command us to make a joyful noise.

*Enter a group of young men. They exchange greetings with the elders and deacons.*

BEN ADAMS. Well, I, for one, am right glad that Brother Wadsworth is to begin a singing-school, for our hymn tunes are now miserably tortured and twisted.

OLIVER HOLDEN. Ay, truly only last Sabbath was I at Charleston, and the precentor set "York" tune, and the congregation went out of it into "St. David's" in the very second going-over. And there is much amiss when a congregation beginneth with one tune and endeth with another.

WALTER SYMMES. Ay, and not only that; many of our hymns have been so altered that no two congregations sing them the same. How true that is, we can easily see. Here we have friends from several different congregations. Let each of them sing to us a stanza of the One Hundredth Psalm. Deacon Sewall, wilt thou line it out?

DEACON SEWALL. Yea, gladly, so that the singing be done properly and with a good spirit.

DEACON SEWALL *lines out the following stanza, and three of the young men sing it with widely varying tunes.*

It's he that made us and not wee;
His folk and sheep of his feeding.
O with confession enter yee
His gates, his courtyards with praising.

*The first sings it with somewhat florid embellishments, though still keeping close to the original tune. Comments which follow are "Well sung!" "So have I always sung it." One of the deacons says, "Too light and frivolous is that."*

*Second sings droningly, keeping the tune straight for first two phrases but going into "Hamburg" for the third and fourth phrases. Comments: "A goodly hymn as he doth sing it." HOLDEN: "Good brother, unless I mistake me, thou didst go into 'Hamburg' at the third verse."*

*Third sings, entirely losing tonality and melody.*

DEACON FOXCROFT. Mine ear is only reasonably good for music, but I think that some one hath wandered somewhat from the tune.

DEACON SEWALL. And doth not this singing show that there is need we should be agreed as to the manner of singing the tune?

ELDER HOPKINS. But can we not still sing it in the old way that our fathers sang it?

DEACON SEWALL. Ay, but what is the old way, and who shall show us that aright? These tunes have come to us only by the singing of father to son, and the difference in the manner of singing "Old Hundred" is proof enough that it were a hard thing not to have faults creep in. And it is my understanding that good Master Wadsworth hopes with his singing-school to teach us not only to read, but even to write down tunes.

BEN ADAMS. So, Oliver Holden, thou mayst learn to write down those tunes of thine that thou art always singing. Mayhap thou mayst at some time leave thy carpentering to become a singing-master.

JOHN PERKINS. And if thou dost, Oliver, do thou first of all write down thy good tune "Coronation."

OLIVER HOLDEN. Thou dost but jest. William Billings, the tanner, who hath already in his odd way written down the first of any tunes made here in New England, William Billings alone of our number can become a singing-master.

MRS. WILLIAMS. Master Wadsworth doth approach.

WADSWORTH *enters. All greet him.*

WADSWORTH (*after having ascended the platform*). Good friends, many of you know why I am to try this strange venture. The music of our churches is in a sad way. Our tunes are, for want of a standard to appeal to in all singing, left to the mercy of every unskilful throat to chop and alter, twist and change, according to their infinitely divers and no less odd humors and fancies. There are no two churches that sing alike. Yea, I have myself heard, for instance, "Oxford" tune sung in three churches, which

I purposely forbear to mention, with as much difference as there can possibly be between "York" and "Oxford," or any two other different tunes. Now, all of these difficulties can be helped if we can but learn to sing by note, and thus can our praising be carried on in a nobler way. And the beginning and foundation of all singing by note is the scale. Though you know it not, all of our tunes are formed and fashioned from the scale alone. That we may begin aright that shall I now sing and teach you.

*Sings slowly the scale up and down, do-re-mi, etc.*

*The deacons and elders listen with increasing astonishment, finally rising with horror in their faces.*

DEACON FOXCROFT. Good master! Good master! What sayest thou? That all our tunes are made up of these heathenish words? This is a blasphemy, and I will no more of it!

*Several say "Nor I!" "Nor I!" and pass out.*

WADSWORTH. Good friends, I pray you forbear. Have but patience and thou shalt see that what I say is true, and our singing in meeting will be much improved. Do you now all sing the scale after me. But wait!

*He again sings the scale, then says:*

Before we sing it together let me ask some three or four to sing it alone. Brother Walter.

WALTER *sings "Old Hundred" with the scale names, going up.*

WADSWORTH. Nay, nay, man, thou still dost sing a hymn! The words are those of the scale, but the tune is "Old Hundred." Brother Dwight, do thou now try.

DWIGHT, *a big, gruff man with a bass monotone voice, sings the scale all on one tone.*

WADSWORTH. Nay, nay, good brother, thou dost get the names right, but thy tune is all of a tone. Now, Oliver Holden, do thou try it.

HOLDEN *sings scale correctly up and down.*

WADSWORTH. Well done! Let us all sing it thus. And do you all try to sing the scale at your homes. In three nights shall we come together again. Now we will conclude our meeting by singing together a hymn.

*They rise and begin to sing second stanza of the One hundredth Psalm.*

[CURTAIN]

Another element which may be used to brighten and give variety to the rather dark-hued life of the Pilgrim is the Indian music, which is appropriate in scenes showing Indian life as it touched the early English settlements. A large amount of this is now available to us through the labors of Miss Alice Fletcher, Miss Natalie Curtis, Mr. Fredrick Burton, Mr. Arthur Farwell, and others. (See bibliography, section 31.) The usually strongly rhythmical music of the tribes is in striking contrast with the hymns of the Pilgrims, and is of great value in giving the feeling of the wilderness untenanted by white men, in producing the "atmosphere" of isolation and distance. Then, too, there is available sufficient Indian material for the construction of an Indian harvest festival with the strange ritual which accompanied it—thus affording another contrast to the Thanksgiving of the Pilgrims. Parts of Longfellow's "Hiawatha" may be used in this connection.

As mentioned in an earlier chapter, another theme often utilized for the harvest celebration is the classic story of Demeter and Persephone. The two excellent versions of the story—by Bridges for adults, by Miss Maud Menefee for children—are available with musical settings for the

incidental songs and chorus.[1] In both of them the use of soft music to accompany speech (melodramatic music) will be found to enhance the effect of certain of the somewhat long speeches.

Besides the above types of material for more or less special kinds of Autumn celebrations, there is, of course, a large amount of appropriate music dealing with general Autumn features. The flight of the birds, the coloring of the foliage, the ripening of fruits and grains, the preparation of all nature for the Winter, the rising of winds, the shortening of the days—these and innumerable other phenomena have been sung in songs for young and old and are to be found in many collections. (Titles of some of these will be found in the music bibliography in the Appendix.) To these should be added such songs gleaned from the large field of religious music for adults as are suitable to children. Examples of these are two songs by Mendelssohn: "But the Lord is mindful of His own," from St. Paul, and "Rest in the Lord," from Elijah. Each of these adds a splendid note to the Thanksgiving celebration, and each can be sung most beautifully in unison by a chorus of children, large or small.

[1] Music for the first, by W. H. Hadow, may be obtained from the Clarendon Press; for the other, by addressing the Ethical Culture School, New York City.

# XII

## MUSIC FOR THE CHRISTMAS FESTIVAL

FOR no other celebration is there such an abundance of musical material available as for Christmas. Of many types, grave or gay, deeply reverent or frankly frivolous, dealing with history, legend, or mere fancy, adapted for old or young, or all ages together, breathing the awed silence of the darkened church, or reflecting the mirth of the hilarious group about the crackling Yule-log, intended for studied rendition by trained singers or suited to the lusty roaring of jolly boys well met—all of these and many other types are to be found. Singing has always been a very important factor in the Christmas or Yuletide celebration, and frequently has been the sole means of expressing the emotions of the season. Song is in the very essence of the Christmas spirit.[1]

The question of what material to use is therefore a problem of selection from an almost overwhelming abundance. Hardly a land or people that has not some contribution to make; hardly a music-book in which something

[1] The large audiences which year after year welcome the performances of Handel's "Messiah" testify not only to the musical powers of the master work, but to the fact that thousands attend such a performance almost as an element in the seasonal celebration. To them the oratorio expresses in its highest and, withal, most agreeable form the attitude of the reverent Christian.

available for this season is not to be found; hardly a publishing house that does not add yearly to its already generous list of songs and choruses for this festal period.

The first means of selection for the leader embarrassed by the multitude of titles is to decide on the type of celebration that is to be held. This done, a large portion of the musical material is disposed of, for in general it may be classified under three heads which, for most celebrations, are mutually exclusive. Stated in the order of their universality, these are:

(A) The general spirit of rejoicing and kindness, including in its quieter phases the spirit of contemplation, wonder, and reverence.

(B) The mingling of this spirit with a more religious interpretation of the season.

(C) The purely Christian conception, clustering about the birth of Jesus, and the significance of this to the world.

(A) The first class of songs, those having little, if any, direct reference to the Christian conception of Christmas, and frequently no particular reference to the day itself, is an extensive one. It includes, first of all, many of the type which, though sung throughout the year at any time of jollity, were recalled near the close of the year as especially serviceable "to shorten Winter's sadness." Their theme is always primarily joviality, fellowship, good-will. They breathe the vigor of lusty singing by a large group around the blazing fire, or are reminiscent of the sports and amusements of the large city or country-house. In singing them we are in merry company, assisting at games and sports—at masques, mummers' antics, masquerades, farces, and other free and hearty plays. Here belong the frolicking

ditties, such as the "Wedding of the Frog and the Mouse," the "Tailor and the Mouse," or the like,[1] in which a long ridiculous story is told in many stanzas, the greater part of each consisting of meaningless groups of syllables oft repeated. With these were sung many simple rounds in two, three, and four voices, which could be learned after a hearing or two.[2] With the jollity may be a trace of seriousness, as in the following modern lines, written by high-school students.

### A CAROL FOR CHRISTMAS DAY[3]

1

A day of joy and feasting,
  Of happiness and mirth,
And every year it cometh here
  To gladden all the earth.

CHORUS

Sing Nöel, sing Nöel,
  And merry be alway.
Join in the song, the sound prolong,
  All on a Christmas Day.

2

All hail the shining holly,
  All hail the mistletoe,

[1] Several of these are collected in Gould and Sharp's "English Folk Songs for Schools." See also music bibliography, 18 *a*, *b*, etc.

[2] See the Stainer and the Dunning collections.

[3] The music for these words is the excellent carol, "There dwelt in old Judea," by R. Jackson—(Novello).
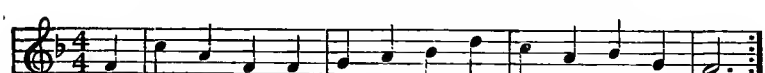
With carol gay, all hail the day
That cometh o'er the snow.

3

Long may the Christmas spirit
Of kindness and good-will,
Through joy and pain, with us remain,
Our hearts with warmth to fill.

The numerous plays, the pantomimic spectacles, and all of the numerous mirth-producing events of the Christmas programme call for many types of music. Some of the material to be mentioned hereafter can of course be used, and for the rest the clever musician may go as far as his fancy may lead. For the ever-attractive Pierrot and Pierrette story in pantomime the French child song, "Au clair de la lune," may be interwoven with such suggestive tone-painting as bits from Schumann's "Carnival Music" or MacDowell's "Marionettes." For an Oriental extravaganza based on "Ali Baba and the Forty Thieves" a striking march and dance may be arranged with Gounod's "Funeral March of a Marionette," while the thieves may sing some of the numerous desperado mock heroics that are to be found in various operas, or that may be composed by children.

## Original Robbers' Song By Grade V.[1]



1. {We are the for - ty thieves so bold, Who in the woodland roam,}
{We have all sorts of silk and gold, A cav-ern is our home.}

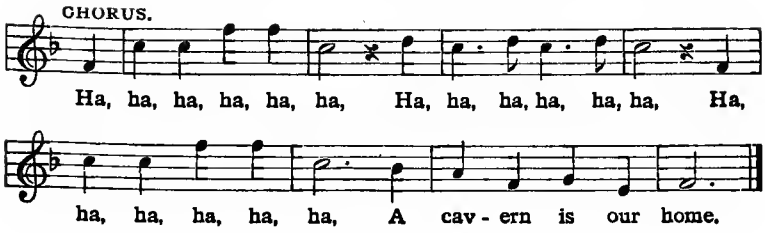
[1] These words and music were produced as class work by Grade V of the Ethical Culture School for a similar purpose.



CHRISTMAS FESTIVAL. ORIENTAL EXTRAVAGANZA. GRADE V. "ALI BABA AND THE FORTY THIEVES"



CHRISTMAS FESTIVAL. GRADE VI IN PROCESSION OF OLD ENGLISH REJOICINGS




2

Our leader is a brave, strong man,
His orders we obey.
Each time we sight a caravan
We take their goods away.

3

Great harm we do not mean to do,
But booty we must get.
And we are jolly robbers, too,
With nothing to regret.

"Local color" may be provided, and the audience may participate by having the jolly chorus, "Salamaleikum,"[1] from Peter Cornelius's "Barber of Bagdad."

But this group is not without its deep sustained note of serious contemplation. While most of the material under this heading is that of the thoughtless, care-free peasant who rejoices that once more the year is headed toward the Spring with its lengthening days, there is already a fund of fine material filled with the universal significance of the Winter solstice. Beside the distinctive Christian statement such as is found in Milton's "Hymn on the Nativity" which

[1] This chorus is published separately by C. C. Birchard & Co., Boston.

has been nobly set by David Stanley Smith,[1] may be placed the more general interpretation of the old feeling for the day as a turning-point in nature's progress, such as is found in these lines:

1

The sun returns,
And with his beams
  Rekindles our desire
For broader light
Across our night,
  And morn's increasing fire.

2

Shine forth, great sun,
Thy benison
  On our uncertain ways:
And we will keep
The pathway steep
  Till from the heights we gaze.[2]

By a slight broadening of interpretation many songs which tell of cold and distress, with kindness and love coming to the relief, may be added, as, for example, the Burns-Mendelssohn "O wert thou in the cold blast."

(B) As pointed out earlier in this volume, a large number of traditions, heathen and Christian, have gathered about the Winter celebration; many reinterpreted, or worked over by Christian hands, so as to have an orthodox significance. Thus we find a group of sun carols which are undoubtedly reminiscent of songs used by Germanic tribes in their

[1] In the "Laurel Music Book."
[2] A setting for this text has been made.

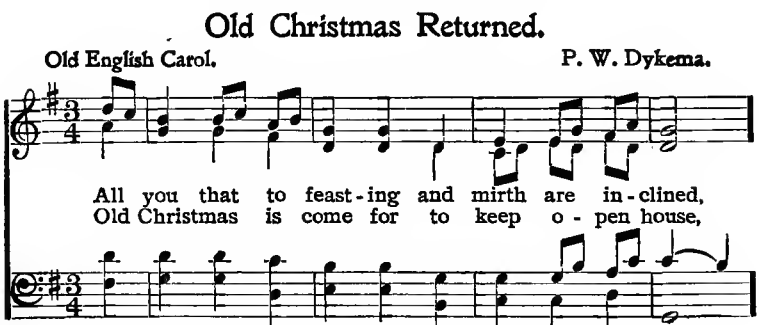
festival of the returning light. One of these, "Hail, Thou Sun," frequently used by Miss Mari R. Hofer, is of as late origin as 1630. The early portion of the poem indicates pure nature-worship; but the latter part, under the influence of the Church, makes the transition from the old to the new conception by saluting Jesus as the Sun or Son of Righteousness. Arthur Sullivan has set the words in characteristic antique style.

Another excellent example of the blending or bending process is found in the well-known old carol, "The Holly and the Ivy," two plants the use of which as symbolic decoration is of heathen, perhaps Druidic, origin. To such sources also we may trace the light and cheer of the hearth as pictured in Herrick's poem of the Yule-log—"Come bring with a noise, My merry, merry boys, The Christmas log to the firing"—in the old English "Sing we all merrily, Christmas is here," and in the jolly Welsh carol, "Deck the hall with boughs of holly," with its infectious tra-la-la refrain. All these are frankly unchristian. But the Church has skilfully adapted to its use the elements mentioned therein together with many others. And wisely, too; for much of the old material had in it enduring and attractive qualities expressed in excellent music. The Welsh carol offers a good example of the vigor that inheres in some of the old songs. This has retained its hold on the people year after year; children who have sung it from childhood to manhood welcome it as an old friend whenever its festal time rolls around.
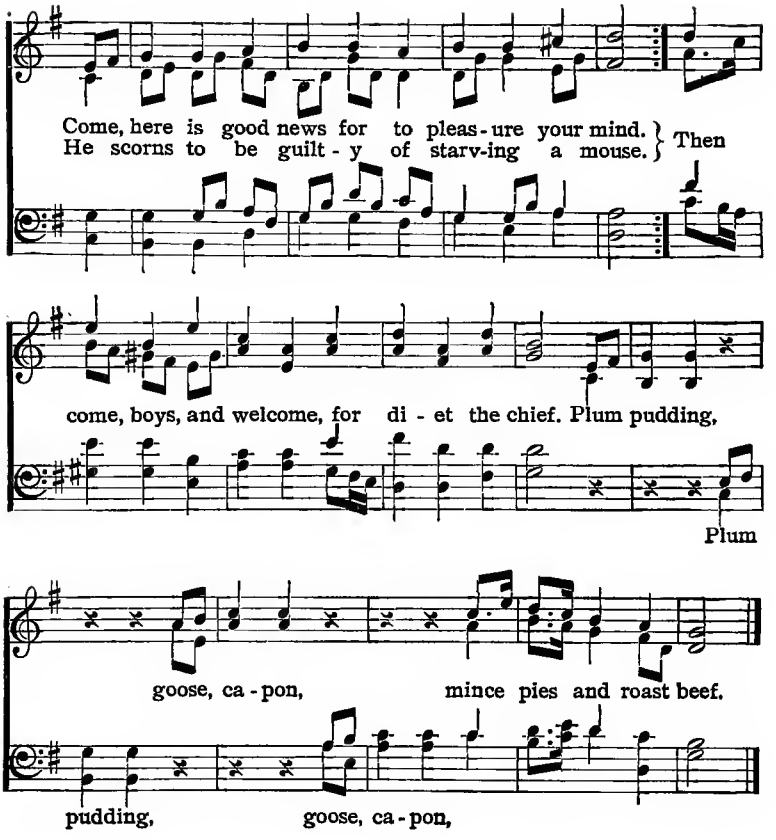
The waits with their street songs, ranging from pious tales to roistering ballads, furnish many picturesque musical opportunities. One of the best of these old songs, published together with a wealth of other old English material in

Novello's long list of Christmas carols old and new, is, "Here we come a-wassailing." In this the singers, after stating that they are no common beggars who go from door to door, disclose the fact that beneath their grotesque disguises they are neighbors' children, and then, showering blessings on the master and the mistress of the house, together with "all the little children that round the table go," suggest that a few pennies would be very welcome. Longfellow has written a set of words[1] which have been fittingly clothed with music by George Fox, Jr., in his "Carols for Christmastide." They tell of the nuns in frigid cells, washerwomen old, and others who while freezing cold sang cheerful songs, and hence, "Let us, by the fire, sing them, sing them, till the night expire."

One group of songs seems to have been quite unaffected by the Church's influence—those dealing with the feast. "Eat, drink, and be merry" is the motto of this characteristic "Roast Beef of Old England" type. The following modern setting of an old carol is typical of this spirit.




[1] Actually a translation of an old French carol.




The holly and ivy about the walls wind
And show that we ought to our neighbors be kind,
Inviting each other for pastime and sport,
And where we best fare there we most do resort;
We fail not of victuals, and that of the chief,
Plum-pudding, goose, capon, mince-pies, and roast beef.

All travelers, as they do pass on their way,
At gentlemen's halls are invited to stay,
Themselves to refresh, and their horses to rest,
Since that he must be old Christmas's guest;
Nay, the poor shall not want, but have for relief
Plum-pudding, goose, capon, mince-pies, and roast beef.

Here, too, belongs the "Boar's Head Carol" with its interesting historical associations, notably with Oxford University, and its curious mixture of English and Latin.

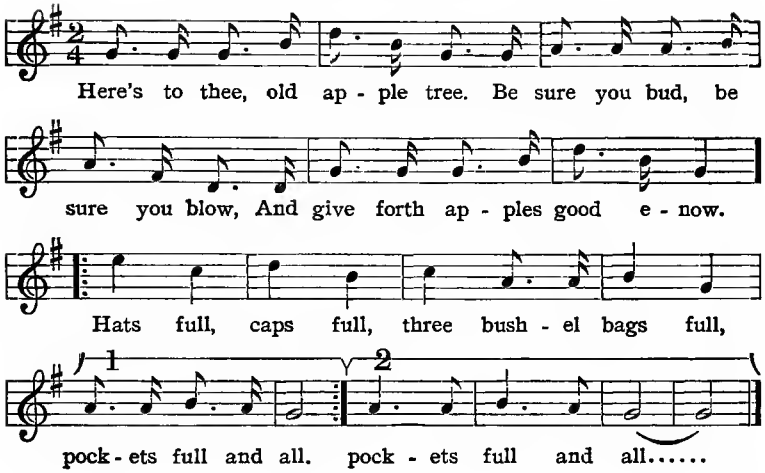
One attempt at giving a church-like turn to the convivial drinking has been made by Robin Legge in his "Wassail Song," the words in ye old Englyshe style with music to correspond. His third stanza reads:

For 'tis good religion
  On this festal daie
That joy in each region
  O'er all shulde have sway.
Wassail, wassail,
My masters be merrie:
The leafe and ye berrie
  Bid all a true welcome that worshype this daie.

With the wassailing around the festive board some of the good farmers associated the wassailing of the trees. This is a custom that children may easily utilize. One of the rimes that has come down to us is as follows:

Here's to thee, old apple-tree.
Be sure you bud, be sure you blow,
And give forth apples good enow.

Hats full, caps full,
Three bushel bags full,
Pockets full and all.[1]




The regret of the feasters that the time of plentiful eating and drinking is about to pass has also been preserved in songs, two of which are delightful in their slow, resignedly sad melodies—"Christmas now hath made an end" and "Now farewell, good Christmas."[2]

(C) The purely Christian conception[3] is by far the most

[1] When, as in this case, no tune has been preserved, it may occasionally be worth while to let the children attempt to set the lines themselves. The above setting was made by fourth-grade children, and, while crude, it served its purpose of filling the children with the spirit of generous cheer. It is, of course, largely an adaptation of a popular children's singing game.

[2] Both in the Novello Series.

[3] The treatment of Christmas music is expanded here to include the sacred music of the distinctively Christian Christmas; although, as stated in a previous chapter (Chap. VI), the Christmas festivals of the Ethical Culture

liberally supplied with musical material, although, unfortunately since so much of it has not been subjected to the winnowing test of time, a large part of it is not desirable from a purely musical point of view. Strict criticism and careful selection are most necessary. In studying it the teacher will devise such heads for classifying and testing it as her own demands make desirable. For the purpose of obtaining a general view of the various topics touched on in the texts we may use as our basis the chronological divisions in the unfolding of the Christ story. This was a common method in the old folk songs, many of which are available. Every step in the Biblical narrative and the numerous additions which have clustered about it have been expressed in quaint song. One may begin with the Annunciation or even "at the beginning of the world," if one is as leisurely as were some of the ancient singers. But usually a sufficiently early beginning will be found in the lovely scene of the shepherds watching in the fields. The musical rendering of this episode is made picturesque by the frequently appearing pastoral characteristic of reed-like melodies with open-fifth drone basses. Numberless settings have been made, ranging from the latest anthem from the press back to Handel's "Pastoral Symphony," with recitatives, arias, and choruses of Part I of the "Messiah," or the even earlier folk ballads. Many of these are centuries old and reproduce in miniature some of the early miracle plays. What the director of music will select must depend upon

School have always kept in view (as the public school must do) the larger universalized Christmas which transcends any such limitation of interpretation.

the time at his disposal, the ability of his performers, the tastes of his audience, and the ends to be served by the music—whether it is to be an incident or the sole feature. Such considerations will lead him to choose between such types as the sublimities of Bach's "Christmas Oratorio," the naïve naturalness of an old carol, such as "The First Nowell," or the charm of the introduction and miniature opening recitative chorus of that gem for children, Thomas Adams's cantata, "The Holy Child"—a work that for loveliness of effect and simplicity of means is almost beyond reproach.[1]

Here should be mentioned also musical settings of a number of curious legends, such as the "Carol of the Birds and of the Flowers," the story of the three ships a-sailing, "As I sat under the sycamore-tree," and "Good King Wenceslas." The first are French in origin and appeal strongly through their child-like wonder; they are easy enough to be taught in French to many groups of American children. The last is strongly ecclesiastical (note the odd plagal cadence at the end), and tells simply the virtues of generosity.

Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor
Shall yourselves find blessing.

A favorite class of songs that have become interwoven in the Christmas fabric, and that again deal with material

[1] The little work, which may be called the children's version of the "Messiah," is in itself a complete Christmas programme. With the hymns, which, in the English fashion, are included so as to make the audience (or congregation) a part of the programme, the cantata fills about half an hour. It can easily be sung, with the exception of the final chorus, which requires a few changed voices, by children from ten to twelve years of age. See music bibliography, 10 *p.*

which Christianity has absorbed from the barbarians, is the Santa Claus and the Christmas-tree group. German song is particularly rich in this material. "O Tannenbaum" should, of course, be known by every one (this in the original; others will do in translation). Myles B. Foster has an excellent little song called "The Christmas Tree"—"This tree was grown for Christmas Day"—in "Modern Music Primer." A rollicking version of the Santa Clause conception is given in the catchy song in Jenks and Rust's "Song Echoes from Child Land." "Father Christmas"(from the German) is also good.

The next episode deals with the Child in the manger. This scene, with its mingling of conversation by the ass and the ox, has been most exquisitely presented in Pierné's "Children at Bethlehem," and may be used as suggestive for the arrangement of other material, should his not-easy work prove too difficult. Adams's "Holy Child," already mentioned, contains a delightful lullaby in which the thread of melody of the mother singing to her babe is contrasted with the tones of wondering children who join in her song; with the chant of the awe-struck shepherds, who are unable to do more than whisper forth a few words (skilfully indicated in the music by assigning a single oft-repeated tone to the singers while the accompaniment supplies a melody suggestive of pastoral pipes); and, finally, with the resounding alleluias of mortals and immortals, as though the earth and heaven were joining in praise to the little one. And then, after this great climax, comes again the small voice of the mother singing "Sleep, baby, sleep"—the voice of the human mother to the human child with human needs. This

same idea is expressed in many lullabies, such as Barnby's "Holy Night, Peaceful Night" and the German "Stille Nacht"(which, in the original language—for children learn the German words easily—should be a part of every child's repertoire).

This leads to the observation that in selecting material one should always look for songs in the leading foreign languages. While many of these have been translated or adapted (often badly), it is always desirable to have the simpler ones sung with the foreign words. There is a charm of suggestiveness, an enlarging of horizon, a feeling of being in touch with other life, in short, a growth toward universality, which makes for greater kindness and for greater appreciation of the meaning of the Christmas message. The various types of English and foreign songs cannot be dwelt upon at length; it remains to suggest under this head the hymns dealing with the scene, such as Phillips Brooks's "O Little Town of Bethlehem";[1] the carols, such as "What Child Is This?" and "We Three Kings of the Orient Are," the familiar "Adeste Fideles"—"O come all ye faithful"—Mendelssohn's splendid "Hark, the Herald Angels Sing," and so on through the long list of church and school material for old and young.[2]

Some mention should also be made of the characteristic instrumental music. There are, first of all, the added effects which the songs demand and which the piano alone can

[1] An interesting study and a valuable feature on a programme is a grouping of some of the more striking of the dozen or more settings given this favorite poem.

[2] In another place will be found suggestions for deciding on the merits of song materials. (See chapters xiii and xv.)

scarcely give. The bells, which are frequently mentioned, are rendered doubly impressive if indicated by chimes in the shape either of sonorous tubes or the thinner but still helpful tones of a metallaphone.[1] A charming song for young voices, the effect of which is heightened by the bells, is "Glad Christmastide," in Jenks and Rust's "Song Echoes from Child Land." The same is true of settings of Longfellow's "I Heard the Bells on Christmas Day," and of Tennyson's New-Year's poem, "Ring Out, Wild Bells."

Simon, following the example of Haydn and Romberg in their "Kindersymphonien" or "Toy Symphonies" (which with their half-serious, half-frolicsome effects of pretty music by the piano or violin, and childish accenting of important places by single-toned instruments, such as the triangle, drum, bell, rattle, or two-toned cuckoo-call, are peculiarly adapted to this festive spirit), has written a toy symphony in which he has made use not only of the standard effects mentioned above, but has introduced a number of well-known German Christmas songs. This work, which can easily be performed by children of twelve years, is always a favorite with performers and audience.[2]

[1] An excellent one, true in tone and carefully tuned to international (usual piano) pitch, can be obtained for five dollars. This will be found to be of great value in many ways in school work. In class room work much cheaper ones can well be used.

[2] See music bibliography, sections 10 and 36.

# XIII

## MUSIC FOR PATRIOTS' DAY

IN no festival may music have a more important social influence than in that which is devoted to the celebration of our national heroes or our great patriotic events. While in other festivals the director of music may have difficulty in finding songs in which performers and audience can easily unite, in the Patriots' Day festival the strains of our national songs are taken up and sung with more or less natural enthusiasm by every one present. It is highly important to use to the greatest advantage these beginnings in choral song, for through general singing many of the deepest impressions of the festival can be fixed firmly.

Such truth as there is in the old saying "Let me make the songs of a nation, and I care not who makes its laws," has particular application to the feeling of patriotism. The music of a country is, to a large extent, responsible for the attitude of the people to their fatherland. Both a reflection and a cause of patriotic feeling, national songs are interwoven with the spirit of the folk in times both of peace and of danger. The nature of a people—reserved or open, steadfast or fickle—is indicated strikingly in such of its songs as remain favorites year after year. These songs, of course, sung again and again, come to the youth of a country as

embodying national ideals, and, hence, influence the conception of patriotism of the growing generation. Patriotic songs are thus of extreme importance in the development of national feeling.

In our country we have had great difficulty in obtaining good patriotic songs. A perfect union of text and music is difficult to obtain in any style of composition. The difficulties are particularly trying in patriotic songs because of the large audiences to which they should appeal. They must be dignified, worthy in thought and spirit, fired with a noble enthusiastic love of country, and yet simple and appealing enough to be sung without much trouble by all the people. Most of the great national songs have been spontaneous and unpremeditated products of a tense situation—Haydn's deliberate writing of the "Austrian Hymn" as an attempt to provide his country with as worthy a national anthem as the English "God Save the King," being unique as an exception.

Our national songs are largely native words with foreign tunes. "America," of course, comes to us from England. This tune has, in fact, become almost cosmopolitan, since several nations have appropriated its splendid strains. "The Star-spangled Banner" was used as an English drinking song before Francis Scott Key wrote his stirring poem to it. Both it and the martial, trumpet-like strains of "Hail, Columbia" make excessive vocal demands upon an American assemblage. "Dixie" is thoroughly American in words and music. Curiously enough, this song of the South was written by a Northern minstrel in New York City. Julia Ward Howe's splendid "Battle Hymn" was written for a popular Gospel tune. Some of our composers will some

day make a setting more in keeping with the elevated tone of the words. In fact, with many of our fine poems this process has already begun; there have appeared during the past quarter of a century a number of excellent settings of noble verses by Holmes, Emerson, Lowell, Whittier, Longfellow, and other native writers.

In selecting patriotic songs the teacher must use many of the tests which in the course of time the nation uses. Considering the words first, it is evident that, on account of their being intended for all of the people—uneducated as well as educated, young as well as old—they must be simple, direct, readily understood. We are all aware of the confusion, not only of ideas, but even of words, that occurs almost always in the singing of "America" and "The Star-spangled Banner." As a result, while the emotion frequently aroused by these songs is undoubtedly a true patriotic fervor, there is too often a most deplorable distortion of ideas which must distort the emotion. Patriotic songs too often reflect the grandiloquence of the spread-eagle orator rather than simple, straightforward devotion such as is found in Lincoln's "Gettysburg Address" or in many of Whitman's poems. Imagine the vague or erroneous ideas that would be produced by such lines as the following chorus from a modern patriotic song:

Old Glory gleams amid the van,
The flag that sets us free.
Columbia's grand oriflamme,
Dear Freedom's victory.

Moreover, the words of a patriotic song for a great self-contained nation should be dignified and modest, or at least

lacking in "such boastings as the heathens use," in braggadocio, in that jingoism which shouts "my country, right or wrong." The ethics of many an over-exuberant patriotic burst is often brought home most sharply to a teacher who tries to impart even a partial idea of what some flowery phrases mean. We are gradually learning that we have plenty of material for good songs while keeping within the bounds of truth and self-respect.

Music for the words should be such that it adequately embodies or exalts the spirit of the words. Too often mere prettiness of tune lulls to sleep the meaning of the words, and we have hybrids in which gradually the words, losing their original force, take on the character of the music. Witness the widely sung "Flag of the Free." Such words as

> Flag of the free, fairest to see,
> Borne through the strife and the thunder of war,
> While through the sky loud rings the cry
> Union and Liberty! One, evermore.

which surely should be sung with vigor and heartiness, are set to the tender, graceful strains of the Lohengrin "Wedding March" with the result that both music and words suffer. Note the utter lack of spirit in the third line when sung as Wagner's music demands.

Before proceeding to discuss in detail music for a Patriots' Day celebration, it may be well to say that not all of it should be of the same stirring, devotional type. There should rather be contrasts, high and low relief, one acting as a foil for the other. There must be periods of calm and quiet in order to rise to points of high enthusiasm. With this in mind the leader may combine with passionate songs of

civic devotion quieter songs descriptive of life at home and in the fields. Thus, much apparently only slightly related material may be used to advantage in a patriotic celebration in order to heighten the effect of the tense moments.

In arranging the music the director may, therefore, choose from a large variety of types. For the purpose of indicating the more important ones we may briefly enumerate and exemplify eight or ten classes.

(1) The first class is naturally the general patriotic song which, because of its broad scope, has no definite relation to any particular period or event. Samuel F. Smith's "America" is pre-eminent in all chorus-singing because the poem was written for a tune which is dignified, inspiring, and, above all, within the scope of even the most modest voice. It is true, however, that its strongly marked triple rhythm debars it from being used when a stirring marching tune is desired, and also that the poetical and musical stresses do not always aid each other in bringing out the significance of the words.[1] This anthem lends itself to almost any number or combination of voices. Besides the usual version there are several arrangements which may be used when new effects are desired. Horatio Parker has added color by slightly altering the harmonization and filling in the accompaniment;[2] Edward Elgar has in his arrangement of "God Save the King," for solo, quartette, chorus, organ, and orchestra, quite transformed the familiar tune.

[1] For example, the poet desires "My country, 'tis of *thee*," but the musical accent causes the singer to say "My country, '*tis* of thee"—a condition which causes children frequently to name the song, without any thought of incongruity, "My country, 'tis."

[2] In Schirmer's Octavos for Mixed Voices.

This can be used with our words, so that they make a moving new appeal to singers and audience.[1]

There have been many attempts at giving the Smith poem a new setting, the most successful of which is probably Arthur E. Johnstone's.[2] Here the composer has departed from the rhythm of our common tune, and has chosen a quadruple rhythm, with the result that the new tune can be used as a stately march.[3]

"Hail, Columbia" and "Columbia, the Gem of the Ocean" are both serviceable songs whose strong rhythm makes them valuable for marching. "Speed the Republic," Keller's American hymn, is one of the most dignified of our songs, and one that deserves greater use. O. W. Holmes's poem, "Angel of Peace," can also be sung to this tune. A number of his other poems are available in adapted or original settings. "The Flower of Liberty" to "Die Wacht am Rhein" makes a splendid hymn. "Freedom Our Queen," set by J. K. Paine,[4] is also effective. The "Anvil Chorus," from Verdi's "Il Trovatore," has been utilized for a rousing patriotic song with words beginning "God of the nations."[5]

(2) A separate classification of marching songs can hardly be made, since it must needs borrow from all the other classes, but the many special uses for patriotic songs of this

[1] The Novello adaptation of "America" to his arrangement is satisfactory, except with our fourth stanza, when his splendid climax hardly accords with the prayer-like character of our text. This discrepancy can be avoided either by omitting the fourth stanza or using it with his arrangement of the second stanza, thus reserving his large effects for "Let music swell the breeze," etc.

[2] Published by Schirmer.

[3] Oddly enough the same incorrect stress in the first line occurs again.

[4] In "Souvenir Song Book." See music bibliograpy, 3 *q*.

[5] For mixed voices in "Laurel Music Reader" and various octavo editions; for male voices in "Apollo Song Book."

type make the mention of them desirable. Fortunately we have a good list in "Hail, Columbia" (the President's march, which dates from Washington's inauguration); "Columbia, the Gem of the Ocean"; "Marching Through Georgia"; "Tramp, Tramp, Tramp, the Boys are Marching"; "Yankee Doodle" (probably the most desirable words for this jolly favorite tune begin "Father and I went down to camp"—a version which it is worth while to teach young children for the history and fun involved); "Dixie" (which should be known and sung all over the country because of its never-failing appeal to young and old); "When Johnnie Comes Marching Home"; "Battle Hymn of the Republic"; and others. The "Soldiers' Chorus" from "Faust" may also, from continued use, be grouped here.

(3) Songs in praise of our flag and colors are frequently desirable; and, especially when associated with some ceremony such as saluting the flag, are most effective in producing a thrill of patriotic enthusiasm. Several songs of this type are available, beginning with "Columbia, the Gem of the Ocean," and including many more recent compositions by Root, Smith, Gaynor, and others. The addition of a fife-and-drum corps and bugle greatly heightens the appeal of flag drills and ceremonies.

(4) A few of our patriotic songs are closely related to particular events or periods, and may be used to reinforce any reference to them; for instance, "The Star-spangled Banner,"[1] for the War of 1812; "Yankee Doodle" and

[1] Carl Engel has, in an octavo published by C. C. Birchard, made an arrangement of this with new harmonies, voice distribution, and accompaniment which adds greatly to the color, volume, and general effectiveness.

"Hail, Columbia," for the Revolution; "Tenting To-night," and several others, for the Civil War. A little research will frequently enable the music director to revive temporarily songs which were of great historical importance. As an example we may cite "Tippecanoe and Tyler Too," of whose "log-cabin and hard-cider music" Colonel Smith[1] has written: "It is a bold fact that in that campaign a President of the United States was sung into the White House by the chorus of this song, exerting an influence entirely beyond the reach of speeches and newspapers." Likewise, the singing of a song like "We are coming, Father Abraham" will make more vivid than many pages of description the feeling of the people toward Lincoln in the days of the Civil War. Edgar Stillman Kelley's setting of "Captain, My Captain" is not only a worthy tribute to Lincoln, but a means of impressing upon all hearers what a precious social possession a great man is.

(5) Closely allied to these are songs which, beginning with some special event or series of events, develop connections of general significance. Here belongs such material as Emerson's "Concord Hymn"—"By the rude bridge that arched the flood"—which has been wonderfully clothed with music by Edward Bailey Birge;[2] Holmes's "Old Ironsides," which, with the remarkable music by Bruno Oscar Klein,[3] becomes a burning cry against ingratitude toward all those agents that have aided the country in time of peril, and Lowell's "True Freedom," which has been variously set.

[1] In "Stories of Great National Songs."

[2] "Laurel Music Reader." This setting will be discussed later under the heading of methods of teaching songs for festivals.

[3] Also in "Laurel Music Reader."

(6) With these are connected other songs in which the note of devotion and consecration is sounded, as in "To America" ("Our souls are thine, dear fatherland")—text by Frederick Manley, music by Henry Waller—and in the simple translation from the German "A Vow"—"I've pledged myself faithful."[1] These songs are akin to those of a more devotional type, such as prayers for the country. Examples are the Manley-Grieg "Patriot's Prayer"; "Ark of Freedom," with Haydn's "Austrian Hymn"; "Ye Friends of Freedom" sung to Luther's hymn, "A Mighty Fortress is Our God."

(7) These foreign tunes with American words bring up the question of the use of patriotic songs of other nations. When properly handled these may be profitably used as a means of inspiring patriotism in our own children even when they are sung with the original words. The singing of the "Marseillaise" (or a song embodying it, such as Schumann's "Two Grenadiers"), "God Save the Tsar," "The Watch on the Rhine," "Let Him in Whom True Dutch Blood Flows," or any of the other splendid foreign national anthems, does more than give a conception of the love borne toward their country by the French, the Germans, the Russians, the Dutch, and other peoples. It may easily at the same time be made to thrill the American child with the desire to be as loyal and devoted to his native land. Such use of songs, with their original significance, prevents that confusion of ideas and loss of faith in early instruction which often arise when the youth learns that the song which he has so staunchly sung as his own is only in part, really, a song of his country.

[1] "Modern Music Series," book ii.

(8) A class of songs which is particularly desirable in a patriotic festival because of the marked contrast to the more vigorous material already mentioned is concerned with those aspects of a nation's life which war rudely destroys. These are the comforts of home, the joys of labor, the blessings of prosperity, and the precious relations of love and friendship. "Home, Sweet Home" is an excellent example of this spirit, and the folk songs of other nations[1] afford abundant material which through its universal character may be used with as much fitness by us as by the native peoples.

(9) Passing beyond the kinds of patriotic songs already mentioned, which are practically all connected with war in some of its aspects, we come to others of a new and still largely undeveloped type. These sing the praises of heroes other than those of war: the numberless heroes of peace; the men and women who in field and forest, in workshop and home, in all the many places where character is demanded as truly as in the noise of war, strive nobly to do their part in the nation's work. Hence such a song as Neidlinger's "Blacksmith,"[2] who "works with all his might until he gets things right," is a song of patriotism. Such a conception not only properly enlarges the idea of patriotism, but dignifies all worthy labor. The possibilities of musical material are thus naturally wonderfully increased, since now the songs of every occupation on sea and land—and shall we add the air?—are available.

(10) Finally, the grandest note of all, that of universal brotherhood, must be sounded in the music of Patriots' Day. The singing, with their original significance, of foreign na-

[1] See music bibliog., 17, 18, etc. [2] In "Earth, Sky, and Sea," Amer. Book Co.

tional songs will have aided in the recognition of the universality of patriotic fervor. By this means, moreover, many of our hybrid population may be stimulated with some pride in the lands of their fathers, with a resulting increase of paternal regard and racial tolerance. But the greatest idea must be of the oncoming of the reign of peace and the wonders of its patriotism. The statesmen who labor at home and abroad, in our popular assembly or at The Hague, for the advancement of international peace, are as truly patriots as the general directing his troops in what seems a necessary battle. So here belong such songs as the Schiller-Beethoven "Ode to Joy,"[1] Felix Adler's "Golden City,"[2] Coleridge-Taylor's "Hymn to Peace,"[3] Manley-Tschaikowski's "Arise, O Soul"[4]—"God is rising in the heart of mankind"— and the arrangement of Mendelssohn's march from "Athalie," entitled "Psalm to Labor,"[5] with the noble words:

> Till all thy works be filled with God,
> And all enslaving bonds be rent asunder,
> Till man by peace and justice led
> Shall smite the Lord of Hatred with his thunder.
> Exult and sing, for then shall God be with thee,
> The serf be dead, and in his stead
> Behold—a new-born King.

[1] Published complete by Schirmer and others; simplified in Rix's "Assembly Song Book."
[2] Novello "Octavo."
[3] Published by J. Curwen, London.
[4] "Laurel Music Reader."
[5] *Ibid.*

# XIV

## MUSIC FOR MAY DAY AND MINOR FESTIVALS

MAY DAY, or whatever day is selected as the day for rejoicing over the advent of Spring, calls for a festival in which song and dance are the main elements. For no festival is there a larger choice of music, since practically all the material is of such a universal character that it is appropriate for almost any type of festival. Every nation has something to contribute, and English song is particularly rich in greetings to the May. The earliest part-song in English, and the most involved of its period, is "Sumer is icumen in," a four-part canon with a two-part vocal accompaniment, dating back to the thirteenth century. And from that early date until the present there has been a continually increasing stream of Spring songs.

In selecting the material for the celebration it should be recalled that the joy over the new life is greatly increased because of the period of seeming dearth and inaction which has preceded it. May Day comes as the fulfilment of many days of longing, hope, and expectancy which reach back into the closing Winter months. The music of the Spring season, which is to be used in the festival or merely in the period of preparation in order to develop the proper tone in the performers may thus well embody this gradual

growing feeling.[1] Our discussion of May Day music may therefore properly include not only material which is to be used in the festival itself, but that which is helpful in anticipating the event.

There is a wealth of this forward-looking material ranging from the childish discontent of

> O, I wish the winter would go
> And I wish the summer would come,[2]

with the vision of the farmer's fertile fields and the city lawns of green grass, to the adult conception of the new life of Spring coming as a result of the mothering care of Winter:

> There's a music up in the frozen hills,
> A gently exultant harmony,
> It rises and falls with a thousand thrills,
> And all the world with its music fills.[3]

Between these two types are the thousands of early Spring songs dealing with the hidden life which is waiting beneath the ground, with the first signs in the pussy-willows of the coming luxuriance, with the early flowers, the birds chanting their promises of Spring and Summer, the message of the wind, the songs of the birds and animals as each tries to voice his joy at the new season,[4] and so on to our human

[1] As will be discussed under "Suggestions for Teaching Songs for Festivals" (chap. xv) songs can so be used to prepare the atmosphere for a festival that the day of the performance will come as the natural climax of the thoughts and feelings of the preceding weeks.

[2] "Winter and Summer," by N. H. Allen, in "St. Nicholas Song Book."

[3] "Easter," by Fred. Manley and H. K. Hadley in "Laurel Song Book."

[4] The German "Der Kuckuck und der Esel," translated in too condensed a version and provided with an excellent expanded accompaniment, in Cady's "Music Education," vol. ii., is an excellent example.

wonder and rejoicing over the mystery and beauty of it all. As text one may use any type he wishes, from the emotional prose statements of the youngest children (who with but an encouraging statement will find original words for the vague stirrings in their hearts) up to the beautiful utterances of the great poets. Because of the very abundance of verse dealing with this season, the utmost care should be taken to select what is really excellent and appropriate to the purpose in hand.

A pretty festival may be made from little more than the singing and simple dramatization of songs which portray the gradual change in nature and her human and animal children as Winter passes away and May Day approaches. Suggestive material may easily be found dealing with the weariness resulting from the prolonged indoor life, the longing for the freedom of the open, the advent of the first flowers and birds with their messages of promise, the out-of-door sports of early Spring, the fickleness of the March and April weather—recalling the many old weather rimes—and thus continuing through the ever-increasing new life until the full glory of May Day is reached.[1]

The songs for the day itself may again be grouped in a time sequence, beginning with some appreciation of the loveliness of the fragrant morn before life is astir.[2]

[1] Material for such a sequence had best be formulated by the teacher from many sources, as few of the published cantatas which attempt it are successful. The composer usually prefers producing original songs, whether of a high order or not, to doing what every teacher may do, utilizing the best of what has already been available. (See music bibliography, 12.)

[2] The musical spirit of the early quiet contemplation is well given in the opening song of J. H. Adams's "A Day in Summer" (Novello). Another is "The Sweet Rosy Morning," in "Children's Songs of Long Ago" (Curwen).

Thereupon follow songs of the stirring human life ushered in either by bird voices, such as Eleanor Smith's charming "What the Robin Sings":[1]

Wake, wake, children, wake,
Here we're singing for your sake,
Chirrup, chirrup, chirrup, chee.
Sweet the song as sweet can be!

or by the voices of such other early risers as a group of revelers who are on their way to the woods to gather flowers for the day's festivities:

Wake, wake, for the morn of May
Gladdens the heart of Spring;
Wake, wake, to the woods away,
And we'll make the forests ring.
A-Maying, a-Maying we go.[2]

or this song for older children:

Arise, ye maids, and gather dew
While yet the morning breezes blow,
The fairy rings are fresh and new,
Then cautious mark them as you go.[3]

or the quieter type, such as the Horne setting of Shakespeare's words:

I know a bank whereon the wild thyme blows,
Where oxlips and the nodding violet grows.[4]

[1] "Modern Music Primer."

[2] In John E. West's "May Day Revels." A model cantata for children from six to twelve years.

[3] "Cornish May Song," in Brown and Moffat's "Characteristic Songs and Dances of All Nations."

[4] In Novello "Octavo" (for two treble voices); in "Flag of the Free," No. 2; in "Academy Song Book," etc.

Such songs should be selected as embody not merely the beauty and quiet contemplation of the last-mentioned selection, but also, especially for boys, such as have a strain of hardy, even boisterous, life, in appreciation of the freedom and charm of the open country. This point of view is excellently set forth in many of the old English songs which formed part of the celebration of sturdy country folk rejoicing in the vigorous recreation of a Spring holiday. Examples are "Come, lasses and lads"; "Come, ye young men, haste along"; "Bow and arrow bearing over hill and dale"; and

In summer-time, when flowers do spring,
And birds sit on each tree,
Let Lords and Knights say what they will,
There's none so merry as we.
There's Will and Moll, and Harry and Doll,
And Tom and bonny Bettee;
Oh! how they do skip it, caper and trip it,
Under the greenwood-tree.

The right sort of songs will so affect both performers and auditors that their hearts will again be touched by the new wonders of reviving nature and her precious treasures. This spirit of the day should be kindled by the performers, caught up by the auditors, and expressed by all in some such song as the following, in which two Americans have added to the charm of words with old-time flavor the beauty of modern harmonic treatment:

Ye lads and lassies all, arise and speed
Hither where the flowers throng:
The lark hath shower'd the primrose mead
With a joyous rain of song:

My ladye of the night shows pale among
The jewels of the dawn about her flung:
Hie ye here along ere the matin's rung
With the flowers of May around ye strung,[1]

or perhaps by some simpler song with a refrain in which every one can join, such as:

Now is the month of Maying
When merry lads are playing.
Fa la la la la la la la la.[2]

Following the songs of the flower gatherers come those that tell of the choosing of the Queen, as in the following quaint and eminently proper old English lines:

Who shall be the Queen of May?
Not the prettiest one, not the wittiest one,
Nor she with the gown most gay.
But she who is pleasantest all the day through
With the pleasantest things to say and do,
She shall be the Queen of May.[3]

The weighty matter of selection having been decided, the grand procession to the green begins. Here any march may be selected that accords with the particular type of pageant, from the simple children's march to the stately strains of the grand march from "Tannhäuser" or the glorious chords used in the brilliant festal gathering of the guilds in

[1] "May Song," by Frederick Manley and David Stanley Smith, in "Laurel Song Book."

[2] In the "Minstrelsy of England" and other collections.

[3] See also Roeckel's "Madeleine," in "Laurel Song Book."

Wagner's "Meistersinger." It is now and then possible to find an intermediate type which can be sung by both young and old with enjoyment. Such a one is the "March and Song to the May Queen" in West's "May Day Revels," which has a pleasing and easily remembered melody, strong rhythm, and is sufficiently varied in harmony and structure to give it enduring qualities. This song can be sung over and over again without becoming tiresome. It is, however, not necessary that the songs for the procession should all have definite reference to the May Queen. Many of the old English songs with more or less inconsequential words doubtless arose in response to the need for marching and dancing music, and hence are sung in the proper manner only when this idea is held in mind. "Oh, Dear, What Can the Matter Be" probably belongs to this type. Many other Spring songs lend themselves to singing for marching.

The green being reached, the ceremony of installing the Queen and paying homage to her may be accompanied by song such as West's simple and effective

> Give to our lady, our lady of May,
> Garlands we bring thee to-day.
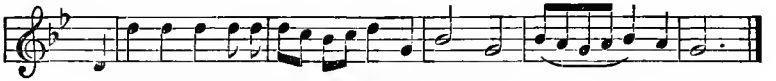
The sports before the Queen then begin, and a new field of music is open to us. The songs and instrumental selections to be used are limited only by the number of characters represented. Country lads and lassies, farmers and milkmaids, shepherds, foresters, archers, hunters, tradesmen of many kinds, itinerant peddlers, showmen, wanderers, soldiers, sailors, outlaws—including Robin Hood, Maid Marian, Will Scarlet, Little John, and all the rest of the merry men



MAY FESTIVAL IN CENTRAL PARK: THE MAY QUEEN AND HER ATTENDANTS ON THE WAY TO THE CROWNING. GRADES I TO VIII

from Sherwood Forest—these and many other types of real folk; then the almost as real folk of song and story, such as Little Bo-Peep, Little Boy Blue, Mistress Mary, and the rest of the Mother Goose characters—all of these and others may be introduced and accompanied in their actions with characteristic songs. The world of music is ready to supply material, so that time, musical resources, and fertility of invention and adaptation are the factors which will determine how successful the selecting will be. Now and then a collection of several available songs and dances will be found, as in West's "May Day Revels," Galpin's "Old Englysche Pastymes," and Eliott's "Mother Goose"; again an entire book or opera will yield but a song or two (in DeKoven's "Robin Hood" there is a capital song of the "Jolly Traveling Tinkers"; from the "Chimes of Normandy" parts of the "Peasants' Song" may be used; from "Pinafore" a bit of the "Sailors' Song" may be taken; and so we may draw from "Martha," "Bohemian Girl," "Pirates of Penzance," and other operas); and scattered far and wide are isolated songs that the keen music director will know how to press into service. The best of these miscellaneous collections are indicated in our bibliography.

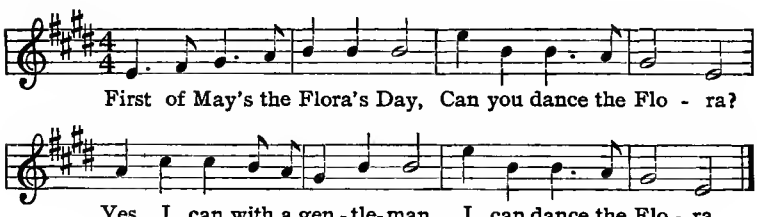
For songs covering a single theme one may draw from each kind of source. For example, in West's "May Day Revels" is a ballad of Robin Hood that is perfect in its way; boys will roar out with great gusto the chorus



In DeKoven's opera "Robin Hood" there is a fine chorus of merry outlaws, and in the newly published book on "Carols" is the merry ballad:

Robin Hood and Little John, they both are gone to the fair, O.

Mention should also be made here of the many singing and dancing songs which properly find a place in May Day celebrations. In the old-time out-of-door festival the line between song and dance could hardly be drawn—one led so easily into or accompanied the other. This explains the frequent appearance of neutral or meaningless syllables alternating with words and corresponding to periods of dancing and singing. Thus one can easily construct simple dances with many of the old songs, such as "Now is the month of Maying," with its fa-la-la-la refrain; "Lavender's blue, Lavender's green" with its Dilly, Dilly interludes; "Come, Lasses and Lads," with the repetition of "Trip it, Trip it," etc. Sometimes the entire song is repeated with some such syllable, as in the following traditional tune:




This is first sung with the words, the first half being given to the boys as they advance and salute their partners, the second to the girls as they return the greeting. The couples

then take hands and, as they repeat the song faster, with la la, skip up and down, either all together or in the head-couple style of the Virginia Reel.

The constant appearance of these dancing refrains in the old songs is doubtless due to the fact that often the singing of the dancers was the only dance music available. The lone fiddler, or the small group of musicians which the humble country gathering could afford, hardly produced enough tone to carry over a field filled with rollicking, laughing dancers, and hence each one helped out with singing. We to-day might do well to follow this example when we have out-of-door celebrations. Of course the singing may be reinforced by many kinds of instrumental music, from the simple time-keeping devices, such as clapping the hands, beating upon drums, castanets, triangles, etc., through simple wind instruments, such as flageolets, ocarinas, mouth-organs, fifes, flutes, to the bagpipe, fiddle, or violin, and the instruments of the band and orchestra, and the omnipresent and omnipotent piano. Nor, for many a city May party, is the organ-grinder, with his penetrating, if not always pleasant-toned, instrument to be despised—possibly if arrangements were made early enough even the right sort of tunes might be obtained.[1] When adequate instruments are available there is considerable excellent, more ambitious material to be had, such as Edward German's charming material for Shakespeare's "Henry VIII.," Saint-Saëns's suggestive suite, and many other compositions by competent modern writers.

[1] A most suggestive experiment in New York City was the equipping for ordinary itinerant street use of a grind-organ with the folk-dance tunes used in the public schools. So great was the delight of the children and so rich the owner's harvest, that the scheme is being extended.

Then there is a wealth of old English, German, and French dance music, and even the Bach and Handel suites, which may be exploited.

Besides the type of May festivals described above there are others in which music does not have such a large part. These are pageants, or particularly dramas, such as Shakespearian out-of-door comedies, "Winter's Tale," "As You Like It," "Midsummer Night's Dream," Tennyson's "Foresters," Percy Mackaye's "Canterbury Pilgrims," Dorothea Gore Browne's "Sweet Briar," dramatizations of "Old Robin Hood Ballads," etc. Any one, however, who has heard the Ben Greet or the Coburn players in any of these productions knows how greatly the charm of open-air spectacles is enhanced by the introduction of a few songs. Much of this quaint and antique-flavored music has been collected for us in such books as Chappell, Naylor, etc. Oliver Ditson & Co. also publish a helpful volume of fifty Shakespeare songs, old and new, in which many suggestions will be found.[1]

And, finally, let it be stated, for the benefit of those teachers and leaders to whom the festivals here described seem more elaborate than they can undertake, that much of the spirit of them can be evoked by simpler means. Certainly a bare combination of poems and songs is much better than no festival at all, and a most suggestive and inspiring programme could be made by grouping together characteristic Spring songs from the various nations. A few games, such as are found in Newell's "Games and Songs of American Children," and a dozen or more of our own or foreign songs,

[1] See music bibliography, sections 13 and 14.

sung either in translation or, better still, when possible, in the original, because of the breadth of view which this gives, may be enough to fill singers and listeners with the feeling that in many parts of the world people, old and young, are watching and rejoicing over the renewal of life, the birth of the new from the old. Surely this, the belief in ever-new possibilities, is the message of May Day.

### *Minor Festival Days*

In addition to the four principal celebrations already discussed there are several others, which, although usually of minor importance, may at times through particular circumstances assume the importance of a large festival. There is not space to discuss each of these fully, and probably it is not now necessary, since the manner of treatment may follow some of the lines suggested in connection with the four already considered. The All Souls' celebration, for example, has points of connection with Thanksgiving and Patriots' Day; New-Year's Day with Christmas; Graduation [1] with the Spring festival; Decoration Day is akin to Patriots' Day and All Souls' celebration; Arbor Day may draw material from both the Autumn and the Spring festivals. The celebrations of the birthdays of great leaders in thought, feeling, and action can be adapted to some of the types already discussed. In Pamphlet No. 114 of the Division of Recreation, Russell Sage Foundation, N. Y.

[1] There is a great paucity of worthy material for this day unless it be given over to the presentation of a good drama such as those mentioned above. Most of the so-called graduation music is extremely poor; Benoit's "Into the World" forms a brilliant exception.

City (price, 15 cents), Mr. Arthur Farwell gives helpful suggestions regarding music for a Fourth-of-July celebration.

Much help for these and other celebrations can be obtained by writing in good season to several of the large music-publishing houses. Some of these already issue fairly large and somewhat classified lists dealing with material for special festival days and for birthdays of the poets. Lists of Shakespeare, Longfellow, and Tennyson lyrics and longer works are now available for free distribution, and others are forthcoming. Since each publisher is prone to catalogue only his own publications, it is necessary to obtain lists from several houses in order to cover the ground thoroughly. Occasionally one will find a single work which will suffice for an entire programme, such as Longfellow's "King Olaf," "Wreck of the Hesperus," "Hiawatha," "Paul Revere's Ride," "Vogelweide, the Minnesinger," "King Robert of Sicily" (recitation with musical accompaniment), Tennyson's "Lady of Shalott," "Enoch Arden," Browning's "Pied Piper," Cowper's "John Gilpin," etc.

## XV

### SOME SUGGESTIONS CONCERNING THE TEACHING OF SONGS FOR FESTIVALS

HAVING passed in review the song material for festivals, we may now turn to the question of the singers and the manner in which they are to learn the material. As has been frequently stated, the value of music in many of the festivals depends largely upon the extent to which, not only the performers, but also the audience, are led to participate. This will depend upon the songs selected, the attitude the audience assumes toward them, and especially the previous experience in singing which the assembled group has had. In schools it is a comparatively simple matter to bring together a few times before the festival the pupils who are to form the audience, enlighten them regarding the music in which they are to join, and give them sufficient training and inspiration so that they will fit in well with the celebration; but in settlement and large civic affairs no such simple procedure can be carried out. As a means of reinforcing the message of the festival, the general chorus-singing is more important with these audiences than with the school groups.

Any settlement that plans to include festivals as part of its work may therefore well attempt to form a regular chorus

which can gradually be made to take part in the festivals. Such a chorus can be made a valuable feature in the life of the people of any district, if it is handled properly. Every class of people, especially the foreigners, love to sing. But the material which is used must always be real music, not the skeleton of music; must be pulsating song, and not lifeless exercises. The success of recent experiments in England of reviving old folk songs for singing by adult groups is but another instance of the great power that lies in the hearty singing of simple songs. The settlement can do much to bring again into the lives of the people that which was the common heritage of city and country dweller but a comparatively few years ago. There is no reason for allowing the singing of college songs to be the only opportunity for singing which the average man and woman has outside of church services. In the larger civic celebrations every available group, including schools, churches, societies, and clubs of every description, should, as far as possible, be enlisted in the cause of making familiar to all the inhabitants songs which will aid in creating and expressing the great ideas and feelings of the celebration.

The effectiveness of songs in a festival depends largely upon the way in which they are taught. The kind of music used and the purpose for which it is utilized are, of course, important; but still more important is the way in which the participants — performers and audience — have approached and learned it. Naturally, however, material of high musical worth, which abounds in interesting suggestions, and which has a particularly pertinent function in the

festival, will offer the best opportunity for inspiring teaching, and hence for effectiveness in the celebration.

The teacher is the first factor to be considered. She must be informed and enthusiastic in regard to the part music is to play in the particular festival. Before the value of interrelating and focusing of subjects was understood, it was too common a practice for the person in charge of the festival to say to the director of music: "We are going to have a festival on such a date, and we should like a little music." Occasionally the large theme might be stated, but frequently this was omitted. This conception of music as a merely pleasant diversion, of course, deprived the festival of one of the most powerful helpers that can be enlisted in its ranks. The festival director, with a wide view, will call in for consultation all the persons who are concerned in the various arts, and will with them work out the plans for the celebration.

From such conferences the teacher of music will, with the other teachers, gather a conception of the festival as a whole, and will see her subject as it weaves through the entire fabric. An important part of the teaching will be the communication of her point of view to her students; the aiding them to see the festival from the angle of the music. In doing this, however, she will at all times keep in mind the great object of the festival—namely, the emotional or spiritual exaltation which it should produce, and will strive to have this high tone run through all the preparation of festival material.

This idea will affect her in at least two ways which may not characterize her regular teaching: *first*, she will so

thoroughly prepare herself on the musical material to be used, and will so thoroughly integrate this with the general idea of the festival, that when she begins the work with her students she will have no score, no jottings, or other aids to the memory before her in a way that will hinder her work. The songs will flow from her as a natural inevitable expression of one phase of this festival spirit which is gradually claiming the interest of the entire institution. *Second* (and this is especially important at the beginning of the work on the new material), the idea of the means to be employed, of difficulties in the way,—in other words, of technique, will be forgotten in the consideration of the final end. The sweep of the whole song, the picturing of its part in the large scheme, and the conception of the whole festival will fill the horizon at the time the song is introduced.

When this appreciative atmosphere has been produced there will be abundant time for the necessary drill, provided, of course, the work has been properly planned in advance. After having assimilated the music she is to teach, the teacher should carefully arrange her teaching so that the acquiring of the material by her students shall be a continuous process right up to the time of the performance. This should come as a climax of the previous work, and should represent the latest improvement. Too late a beginning results in overwork and worry; too early a beginning in loss of interest and consequently in hard, uninspired singing at the final performance. No director has so delicate a task of balancing necessary drill against a certain restraining or postponing of supreme effort as has the

teacher of music. In the final performance a certain slight new element of enthusiasm and special opportunity is what makes for the best work.

In discussing the work to be done with the students we may conveniently make three divisions, dealing with (1) the first teaching of the song; (2) drill on it; (3) reviews.

In the first teaching of the song the pupils, before learning it, if it is to be learned by rote, or seeing it, if by note, should be so prepared that they will approach it with an intelligent, appreciative, even enthusiastic, spirit. The teacher may well say a few words concerning the festival, the entertainment, or the memorial exercises to be held, and to a slight extent suggest the part which music is to contribute. How much she will need to say will depend upon the amount of knowledge and interest the children have already gained from other departments of work, such as literature, history, art.

The music teacher has as her special point the impressing of the idea that music is to be used as one means of embodying the spirit of the festival. Unless the text of the song is so simple as to present no difficulties to the children, there should be some preparatory discussion so that, as they hear it sung for the first time, they will feel that it comes as one adequate embodiment of their idea of the festival or some phase of it. The preparatory talk should not aim to exhaust the ideas of the text. The full significance of the words should grow as the song is being learned and its relation to the whole becomes clear.

Some anticipatory discussion of the music also is frequently valuable. After the words have been discussed the pupils may either hear the song and then be asked if the music strengthens it, or they may be asked to describe in general terms the kind of music that in their opinion should be used in making an appropriate setting for the verses they have heard. In the more advanced and carefully written songs, changes of mood in the words are carefully mirrored by corresponding changes in types of music. Children often sense these distinctions, and may, in describing the kind of music they imagine for the words given, call for gradations which careless or hurried composers neglect or omit for the sake of simplicity or regularity.

For the large proportion of students, however, who cannot conceive or formulate in words the musical requirements of a desired setting, the versatile teacher has another means of approach. In the multitude of musical publications nearly all worthy texts have been set a number of times.[1] This condition can be utilized for making interesting comparisons. Let her play and sing two markedly different songs, or striking parts of them, and ask the children to tell which they think better renders the idea of the poem. Or, better still, if she can do it skilfully, let her select or improvise music of widely different characters and ask children which kind they would use if they were making the setting. This simple

[1] Recently in preparing a Tennyson programme of settings of the poet's lyrics the writer while examining music for fully thirty poems found in nearly every case more than one setting for each. Many of the poems had been set many times, "Sweet and Low" and "Crossing the Bar" as many as ten and thirty times, respectively.

procedure often produces a remarkable growth in musical appreciation.[1]

After interest has been thus stimulated in the general part the song is to play, in the significance of the words and in

[1] An excellent example of what may be done in this line is furnished by the following report of a lesson on Edward B. Birge's worthy setting (for unison chorus with full piano accompaniment) of Emerson's "Concord Hymn." The children have learned or discussed these lines:

By the rude bridge that spanned the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard 'round the world.

The foe long since in silence slept,
Alike the conq'ror silent sleeps,
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone
That mem'ry may their deeds redeem
When, like our sires, our sons are gone.

Spirit that made those heroes dare
To die and leave their children free,
Bid time and nature gently spare
The shaft we raise to them and Thee.

At the first music period devoted to this song, by means of questions and answers, many of the following points regarding the required music are brought out: The music should be patriotic, noble, brave, strong, and majestic. The four stanzas require different types; the first is descriptive of the brave farmers in their struggles with the English, and should be vigorous, straightforward, somewhat march-like and military, with a big crash when the fourth line is sung. The second stanza is retrospective, contemplative, quiet, and more kindly; the movement of the water may be indicated in the last two lines. In the third stanza the main thought is consecration, devotion of ourselves to the memory of the brave men of old; toward the end there is a burst of enthusiastic desire to make our lives worthy, that, after we have died, our descendants may look back with pride upon our memories. In the last stanza the vigorous tone of the first four lines returns, but there is an added note of prayer and offering of ourselves to the spirit of liberty. After this has been developed, one of the four parts of Mr. Birge's setting is played and the children are asked to tell for which one of the four stanzas it is intended. Then the other three are played and discussed without being settled. Then the teacher answers all queries by singing the entire tune with the words and music of Mr. Birge's setting.

the fitness of the setting, the song should be sung to the children as effectively as possible by the teacher (or a small group of especially trained singers, if this can be arranged). If the children have books containing the song, now is the first time they should be allowed to look at the music.

(2) The learning of the song by the students should begin with some easily learned part, such as the refrain or the chorus, unless the entire song is so simple that they can make a good start with it the first day. In teaching songs for festivals there are two statements regarding drill and repetition that are of great importance. The first is that a little time given on several occasions will fix a song better than giving a like amount of time in one or two long periods; the other, that it is essential for the teacher to have mastered her material at the beginning, so that the first impressions produced upon the children shall contain the proper basis for all the later teaching.

Regarding the first statement, the well-known psychological doctrine of the deepening of the brain-paths through growth between periods of impression or stimulation may be cited. After an idea or impression has, so to speak, traced its record in the brain, a certain amount of time must be allowed for the readjustment of the brain-matter; this takes place in the interval between impressions. Hence, a ten-minute period on Tuesday given to a song leaves certain impressions which in the interval before Thursday have adjusted themselves so that by the next song period the brain is ready for new impressions and deepening of old ones. As a result, the student who has had two ten-minute periods on a song will at the end of the week probably know more than

the student who has had one twenty-minute period. James, with characteristic exaggeration, says, "We learn to skate in Summer and to swim in Winter." However extreme this statement may be, it is a fact that the touch-and-go method of song-teaching, the method of a little attention to a song at several periods, thus keeping two or three new songs abreast in the learning process, does teach songs in a manner that maintains interest and hence makes for better singing than the method of teaching one song thoroughly, "finishing" it, and then going on to another song. Each teacher will work out her own modification of this valuable idea.

The second statement is a different aspect of the question of saving time and worry. First impressions are lasting, and many a teacher who, not well prepared with her song material, has failed to notice small errors which crept into students' singing in the early stages of learning a piece, has found to what extremities she is driven in the attempt later on to eradicate some of the mistakes. Probably more time is wasted and more annoyances caused children and instructor through attempts to remedy faults which the teacher has failed to notice or check at the beginning than through any other single cause. The touch-and-go method mentioned above often aids in the detection and correction of errors. With the other method it occasionally happens that a song has to be dropped until the students have forgotten it before it can be properly taught.

The governing ideas in the drill on festival material can be of a somewhat different nature from those that hold in ordinary school work. Here there is the large function of music in the festival by which the singers can contin-

ually measure their results: "Are we singing this sufficiently well to bring out the ideas we have discussed? Do we adequately express what we believe the poet and composers intended?" Then again the social element enters as a strong incentive. The song is to be used as a means of conveying to the audience that wealth of meaning which the children, through their study, have found it to contain. To accomplish this there must be clearness of articulation to insure all the words being understood; there must be exactness of phrasing, that the meaning be not distorted; there must be light and shade in the quality of tone, that contrasts in ideas, quotations from various persons, etc., be not missed; and through it all there must be evident that emotional quality, that spiritual interpretation, which is the focus of the whole festival. It can be seen that such aims will do much to sustain and increase interest. The general idea of the festival should be recalled sufficiently to keep the music in its proper setting,[1] and from time to time new details in the music should be pointed out. Frequently the piano part of a well-written song has suggestive passages, the significance of which can be appreciated only after the melody has been learned.

It is not necessary to speak at this point of many other devices similar to those used in regular work, which will be helpful in getting ready for a festival.

(3) In reviews, again, many devices may be used. Some

[1] This, together with the review of such explanatory material as is necessary for the appreciation of any particular song, may be brought in naturally and effectively by asking some student to explain to a mate who has been absent, to the principal, or the superintendent, or any casual visitor, the ground which has been covered.

of these are antiphonal singing between groups (such as grades, boys or girls, tall or short, old or young, etc.), and individuals (pupils or teachers), between voice and instrument; use of dramatization; introduction of rhythmic movements suggested by the song, etc.

The festival offers unusual opportunities for the use of the idea, the inner conception, as the sufficient guide and incentive through technical difficulties. For the teacher who has never tried the plan it may be a valuable experiment; for those who have, its value is established.

In closing the discussion on music in festivals, it need hardly be stated that the writer is by no means of the opinion that in his discussion of materials or methods he has given the last word or even the word which is immediately applicable to any one situation. Music is, or should be, so sensitive a helper that its hues depend almost entirely upon its associates; and, consequently, the problem of the director of music is complicated by too many local and immediate factors to allow any general treatment of it entirely to meet the demands of a particular situation. It is to be hoped, however, that the suggestions here given will aid in making music what it should be in every festival —one of the most potent factors in social awakening and uplift.



# PART III

## ART IN THE FESTIVAL

*By James Hall*




## XVI

### THE PLACE AND SCOPE OF ART IN SCHOOL FESTIVALS

AT all times art has played an important part in festal occasions. One has only to review the history of art to see that the stimulus of the festival in the past has been one of the chief causes of artistic production. In ancient days the rude altars were decked with branches or hung with festoons and trophies at the time of religious celebrations. Song and dance, the most universal of the arts, captivated the people with the charm of rhythm, and gradually taught them beauty of posture. Thus the mimic dances, presenting in artistic measure the dramas of every-day life, were rich in suggestion for the sculptor. When permanent temples arose, in place of the temporary festal structures of earlier times, festoon, garland, and trophy, as well as the themes of the dances, reappeared in the sculpture and carving which enriched the architecture. In the Parthenon the most famous of the Greek sculptural decorations, the frieze, represents a procession on its way

to celebrate the festival of Athena. Indeed, the temple itself, the supreme example of Greek art, may be said to have been an outgrowth of this great festival to Athena.[1]

In the time of the Renaissance the religious festivals and civic triumphs were occasions when the great painters were called upon to plan the pageants, and all forms of art and craft contributed to the brilliancy of these events. In the paintings of many of the Italian masters, we may see faithful representations of pageants which they themselves had doubtless taken part in designing, Benozzo Gozzoli's "Adoration of the Magi" being a good example of this kind of a processional transferred to canvas.[2]

In modern American civic celebrations we see too often that the impulse to decorate gives rise to unorganized, tawdry, and ineffective draping of the buildings, and to processions where costumes, floats, and banners vie with one another in sparkling and gaudy brilliancy, but fail to produce harmony or richness of effect. Recently, however, certain American cities have moved in the right direction. Committees of architects and artists have sometimes been appointed to prepare plans and to advise in regard to the various artistic problems connected with municipal celebrations, and in some instances a single able artist has directed affairs. Indeed, the interest in well-considered pageantry that has sprung up here and there all over the country points the way to a revival of the times when art entered to dignify and beautify all civic festivals.

It is clear that in any well-organized festival work in

[1] See "The Fine Arts," G. Baldwin Brown, chap. iii.
[2] See "The Fine Arts," G. Baldwin Brown, §54.

schools the art department should co-operate. Art must play its part throughout in the choice of costumes and color schemes, and in the production of the proper symbolic and decorative accessories which help to give the right setting and atmosphere to the occasion.

Rightly understood and properly planned and distributed among the different classes, the art work connected with the festivals becomes a most valuable stimulus to interest and gives a *raison d'être* for teaching fundamental principles of decorative art. The pupils learn to consider the parts of a decorative scheme in relation to the ensemble. Many of the classic symbolic forms of art with which all should become familiar are needed in the decorative schemes, and thus historic design and lettering are studied in a natural way. Harmony of color and knowledge of the symbolism of color must receive due consideration. Moreover, the large scale of the decorations necessitates a division of labor and gives opportunity for team-work. Each pupil can be assigned the part best suited to his ability, and the right spirit of co-operation is naturally cultivated.

The artistic problems connected with school festivals may be grouped under five heads:

(1) The decoration of the hall or room where the festival is held.

(2) The decoration of the stage or platform where the performance takes place.

(3) The selection and decoration of costumes.

(4) The making of banners, pennants, gonfalons, etc., for processionals.

(5) The designing of programmes, posters, etc.

(1) One of the simplest and most effective ways of decorating the room in which the school is to gather for the festival is by means of a frieze or border carried entirely around the room next the ceiling; but the kind of room will, of course, always determine the plan of decoration which will be most effective.

Where the walls are broken by large windows a frieze may be impossible. In such a case the spaces between the windows may be considered the logical places for adornment by symbols, inscriptions, or shields bearing insignia.

In assembly-halls, or gymnasiums used as such, the front of the balcony may lend itself to effective decoration. In such a case repeated shields or circles bearing appropriate devices may be united by festoons of bunting or of laurel or Christmas greens, as the occasion demands. Another plan is the alternation of the circle or shield with names or inscriptions inclosed in rectangles or panels. In the following chapter are suggestions bearing on this point, which has been the special problem of the Ethical Culture School.

(2) The decoration of a stage or platform must also be determined largely by the conditions. In cases where scenic accessories are required, the painting of a large background scene is usually enough. This is an excellent problem for older pupils. In many types of the festival, however, scenery seems unnecessary or undesirable. The spirit of the scene may then be suggested by some simple symbolic device exhibited above or at the back of the stage. For example, a decorative sheaf of wheat may denote a harvest scene, or the conventional wave border may suggest a river. Where the platform is to be used for speaking or recitation,



ASSEMBLY EXERCISE. GRADE IV. "THE PIED PIPER OF HAMELIN." THE PIPER OFFERS TO RID THE CITY OF RATS. (NOTE FRIEZE)



ASSEMBLY EXERCISE. GRADE VIII. QUEEN ELIZABETH AND SIR WALTER RALEIGH

the decoration may take the form of a classic border inclosing the opening of the stage, some appropriate inscription being incorporated.

(3) In the selection or designing of costumes is presented a fine field for the exercise of artistic judgment. Much of the work here may fall to the domestic-art department, but the different teachers should all work together. If the costumes are historic, it will not suffice to follow literally the colors of the costume book. Artistic judgment must be used in modifying and combining for the sake of the whole effect of the scene or scenes to be presented. Then there is often much opportunity for originality and the exercise of taste in designing borders or surface patterns for appropriate enrichment of the gowns.

(4) In processionals the banner, pennant, and gonfalon are essential in making up the festive appearance of the scene and in distinguishing the different groups. A wealth of historic examples may be found for these banner forms, though the simpler ones will generally be the more satisfactory. If the procession marches indoors (as is generally the case), it must be remembered that the breeze will not be present to give movement and variety of folds, which add such beauty to outdoor flags and streamers. The forms, colors, and decorative device of the indoor pennants must therefore be the more graceful and decorative in themselves.

(5) For many festivals a printed programme is a necessity. It is desirable also as a souvenir of the occasion. On the artistic as well as on the literary side this programme offers a chance not to be thrown away. Perhaps no better school problem in art can be found than the designing of a

front page, initial, or border for the festival programme. A whole class may take up the work, understanding that the best will be selected for use. If the school possesses a printing-press, the printing class shares the responsibility for a final result that shall do credit to the school and carry out the spirit of the occasion. Selection of paper as to color and texture, the question of the color of the ink, style and size of type, and harmony between the type and decoration, are all questions that should be considered by the art class before beginning their designing, as well as by those having the printing directly in charge.

In the case of minor occasions or with simple performances when a printed programme seems unnecessary, a large lettered sheet, placed where all the audience can see, may serve to announce the various numbers. Here, too, is an opportunity for fine and effective work by some members of the art class who should be encouraged to give the consideration and care to the task that will make it a worthy decoration for the occasion; for in a simple piece of lettering there is scope for the exercise of judgment, taste, and some degree of originality and fancy. While good lettering will result only when based on the careful study of the best examples, yet in the selection of a style appropriate to the occasion, and in the placing and spacing of word, phrase, and mass to make an effective whole, lies the chance for something craftsmanlike and in harmony with the occasion.

Many needs arise in the preparation for festivals which may properly be met by the manual-training teacher. It is comparatively easy to construct in the shop such weapons as spears, shields, bows and arrows, or to build needed bits of

stage furniture, as, for example, a milking-stool, a garden-seat, a throne, or an altar. These few things are mentioned at random as typical of constantly arising demands. Meeting them may serve to introduce the shop pupils to an interesting and valuable consideration of form and proportion. An excursion to the Art Museum for the study and sketching of historic examples that are to be imitated is often a natural preliminary to the work. Technically, practice is given in securing effects quickly. While continued work of this kind would lead to carelessness, as an occasional exercise it is valuable in teaching the lesson of fitting means at hand to the desired end, in a manner adequate to the occasion.






# XVII

## A STATEMENT OF ART WORK DONE IN CONNECTION WITH TYPICAL FESTIVALS IN THE ETHICAL CULTURE SCHOOL

### *Thanksgiving and Harvest Festivals*

THE general idea of the generosity and abundance of nature is one of the leading thoughts of the season, and thus the fruit and grain offer us the most obvious *motifs* for decorative treatment.

One decoration worked out by eighth-grade pupils consisted mainly of a series of large medallions, each bearing the name of a deity, with an appropriate symbol. They were Ceres, a sheaf of wheat; Mondamin, the maize; Pomona, the apple-tree; Dionysus, the vine; and Autumnus, the orange-tree. Some of the more primitive agricultural implements, as plow, spade, hoe, and scythe, were also used as symbols of husbandry, alternating with the circles. These were cut from strawboard and slightly gilded. The color of the medallion was old gold (strawboard) which served as a background in the case of the trees and the vine, and appeared also in the sheaves of grain. The other colors used were green, blue, purple, orange, and red. The let-

tering and broad outlines of all the forms were black. Carefully spaced above the platform against a gray-green cloth background, the same material used for the curtains, the decoration was quite satisfactory.

Another year the classic fruit festoon was employed to connect shield forms, each bearing some pictorial device reminiscent of the first New England Thanksgiving. These devices included the ship *Mayflower*, a New England log cabin, John Alden, Priscilla, a turkey, and a squirrel. The special reason for employing these *motifs* was the fact that the festival consisted of a dramatic presentation of early New England scenes.

The presentation of the mask of "Demeter" by older students made necessary some study of Greek art, first, with the general aim of bearing in upon those who were to present the play something of a realization and appreciation of the essentially lofty and reposeful character of classic art. A more specific aim was that of studying Greek costumes, ornaments, and color that might be used in the actual costumes worn.

A talk was given on the development of Greek sculpture and its relation to the life of the Greeks, as a preparation for a visit to the Metropolitan Museum. A certain amount of reading upon Greek art was also required. The morning at the Metropolitan Museum was divided between the sculpture, the vases which contain so many suggestions in their decorations, the collection of Greek necklaces and other jewelry in the gold-room, and books in the library of the museum dealing with the subject. The students were all on the lookout for suggestions for their especial costumes

as well as for more general help, such as movements and poses for the dances. The practical application of this museum study came in the making-up of the costumes in the domestic-art department, and their decoration by means of stencil borders appropriate to the different characters. These borders were either adapted from the Greek or designed in the spirit of the Greek ornament.

One of the principal art problems connected with the costumes was the choice of colors. In making this choice three things were borne in mind: first, the harmonious effect of the ensemble; second, the appropriate symbolism of color for the different characters; and, last, a care that the colors used be Grecian in effect. It was thus decided to have the chorus in white, relieved by such color as was given by wave borders stenciled upon the gowns. Persephone, of course, must appear in tender Spring color, such as lavender or yellow-green. Demeter must wear colors suggestive of the earth and the grain. Artemis, to suggest the woods, should wear a gown the color of the trees, decorated with a leaf border. And so on throughout the list, care being taken that all the colors chosen should harmonize in the scenes where they would appear together.

In the play of "Demeter" it was desirable to have some suggestion of the classic theater. This was accomplished through the friendly co-operation of an architect who designed and painted a much more imposing proscenium than it would have been possible for the students to accomplish. However, a scene for the background was successfully painted by selected students from the class. This scene represented a field dotted with Spring flowers, daisies,

crocuses, and daffodils, with a glimpse of dark sea beyond, and light-blue sky broken by floating white clouds.

### *Christmas Festivals*

A fine opportunity is here offered to select judiciously from the wealth of traditional symbols and popular ornaments, and to work out an interesting and logical scheme of decoration. We have a chance to use the familiar and commonplace in new and striking ways as against so much of the ineffective and tawdry that appears everywhere in shop and home at the Christmas season.

With this thought in mind a successful effort was made in decorating the gymnasium where the celebration was held. The Christmas green called "roping" was carried in a dozen radiating festoons from the central point of the ceiling to the balcony. There, at the points of fastening, were placed large red circles on which appeared some silhouetted symbol of the Christmas season, such as the Christmas tree, the filled stockings, Santa Claus in grotesque, the plum-pudding, boar's head, cornucopias, and the branched candlestick.

From the center of the ceiling, the point from which the roping was hung, was suspended one of the largest-sized red tissue-paper Christmas bells, and grouped around it were smaller bells arranged at different heights, all hanging vertically, making altogether a fine central group. Around the balcony, filling the spaces between the decorated disks of red, were well-lettered greetings—A Merry Christmas; Noël, Noël; Froehliche Weihnachten; A Happy New Year, etc. The total effect of the gymnasium was quite in the

spirit of the season, cheerful and exuberant with the swinging green, and pendant bells whose red was echoed in the circles—symbols of the sun—that served to tie the scheme together. Such a room seems fit for a Christmas celebration, whether it take the form of pantomime, play, or processional.

In the latter event, not only will the varied colors of the costumes give splendor to the scene, but pennants and banners may add much to the interest of the occasion. These have been cut from stout paper of good colors and carried each on an upright stick. Sometimes each class has carried a banner of different color, lettered to explain what was impersonated. Again, students representing the months of the year each carried a banner bearing in silhouette the appropriate sign of the zodiac with the name of the month. Other decorative devices might have been used instead. For example, the holidays of the year might be suggested in symbolic form, or the seasonal changes could form the decorative *motif*, or again the flowers of the different seasons might furnish the basis of the decorations.

On occasions when the celebration was largely confined to the platform, a frieze to be placed above it was made the problem of decoration. One year a high-school class took the theme of Christmas in all ages. A processional in silhouette was painted, each member of the class working out a section. The Egyptian in the feast of Osiris, the Roman in the Saturnalia, the Druids with ox for sacrifice, the sages and shepherds, a group dragging in the Yule-log, the mummers, and Santa Claus with children following, were all attempted. Beneath appeared the quotation: "Christmas

comes but once a year, and when it comes it brings good cheer."

Another effort, perhaps too ambitious, was the attempt to carry out the idea of Christmas as the festival of childhood. A central group was adapted from Abbott Thayer's "Caritas," the figure with a child on either side. Then three angels were placed on each side. Each angel, somewhat conventionally treated with gold halo and wings, bore a Christmas tree in one hand, while she led a child with the other. This decoration was carried out in delicate colors—blue, rose, green, and gold.

Among other symbols that may be used as *motifs* for Christmas decorations are the following:

(Festival of Light.)

Sun symbols:
- Candles, seven-branched candlesticks.
- Lamp.
- Yule-log.
- Norse wheel.

Greens:
- Holly.
- Mistletoe.
- Ivy.
- Evergreen trees (Christmas tree).
- Rosemary.
- Flowering trees.

Viands:
- Boar's head.
- Plum-pudding.
- Mince-pies.

Apples and nuts.
Wassail-bowl with lamb's wool.
Roast beef.
Peacock.

Toys:
Doll.
Drum.
Jumping Jack, etc.
Stockings stuffed out.
Wooden shoes.
Horns of plenty.
Trumpets and other musical instruments.

### *Patriots' Day Festival*

The note struck by the decoration for Patriots' Day must be dignified and restrained. Moreover, there is great danger of loss of dignity of effect and of beauty by the careless use and over-use of the flag or of the flag colors. Yet obviously the flag or the shield with the Stars and Stripes is not only desirable, but generally necessary to the occasion.

One of the most successful of our schemes of decoration consisted in using the United States shield as a repeating unit placed at regular intervals around the room, the shields being connected by festoons of bunting striped red, white, and blue. Alternating with the shields were empaneled words suggesting some of the qualities entering into a high conception of patriotism, as courage, self-sacrifice, reverence, co-operation, etc. Another time the top and sides of the opening around the platform were decorated by a classic border of the laurel and olive, while the wall at the

back of the stage was covered with the American flag very simply draped. The effect was quite dignified.

When the seventh grade presented a drama based on the Lewis and Clark expedition, the pupils in the art class worked out in large medallion designs symbols to suggest the scenes. A mining-camp, for example, was symbolized by a miner's pick and shovel on a gold background, a hunter's camp by two medallions, one bearing the silhouette of a bear, the other of an otter. The ranch scene was suggested by three medallions, the central one a cowboy astride a bucking broncho, and, one on each side, a steer's head.

Another time an Indian camp, camps of the early settlers (first French and then English), and finally a camp in the West of United States citizens, were the scenes that entered into the patriotic drama. In connection with each scene a shield was placed above the stage. The French, English, and American shields were copied, while an Indian shield was easily designed to harmonize with the others.

Other plans of decoration along similar lines readily suggest themselves. For example, a hall could be most effectively decorated by using flags or shields of the principal countries of the world from which the citizens of the United States have come. It would, of course, be necessary to arrange them judiciously with regard to color and design. The American flag might then occupy the central position at the front, and lettering of appropriate quotations or names so distributed as to make up a consistent ensemble. Flags of countries, seals of cities, the heraldic devices and their derivations, and seals of colleges, with classic lettering, in them-

selves offer great possibilities for dignified arrangements suitable for the more serious occasions of which Patriots' Day is one type.

### *May Festivals*

The festival in celebration of the return of Summer is one which, if held under cover, demands that nature shall be brought within doors so far as that is possible. The best decoration of the room is one in which branches in blossom or masses of flowers are effectively arranged against the right background. Sometimes it is impracticable to obtain nature's material in sufficient quantities to be used in masses; so that art must lend a helping hand in many ways. One is in the making of artificial flowers from tissue-paper, which may be used to good effect with proper discretion. For example, an excellent result may be obtained by using almost any available branches and twigs that have not put forth their leaves, and fastening to them, at unequal intervals, white or delicate pink paper flowers. An effect can thus be gained of blossoming cherry or peach tree boughs which lend themselves readily to fine decorative effects of the Japanese type.

An effective decoration for the room was worked out by an eighth grade, where various Spring flowers—the iris, wild rose, daisy, buttercup, etc.—were taken as *motifs* for shield designs which were architecturally spaced as in another instance already referred to. This well-spaced heraldry of Spring was tied together by festoons of white and yellow cheese-cloth. The costumes used in a May festival allow for much artistry. Nothing is more charming than the impersonation of the flowers by the younger children,

when the costumes are cleverly made. Caps may imitate in shape and color the daffodil, daisy, or other flower, while the design of the dress, keeping to the flower's colors, may hint at the form of the petals or the leaves. The most beautiful suggestions for such flower costumes are to be found in a book for children called "Flora's Feast," by the English designer, Walter Crane.

Where a May festival is held out-of-doors an ideal opportunity is presented for a splendid color pageant. If well organized, the colors used can be brilliant; for the gray-green background of the Spring landscape and the mellowing effect of distance do much to subdue and harmonize notes which, seen indoors at nearer range, would seem crude.

The illustrations from photographs of the Old English Festival held in Central Park give some idea of the types of costume worn. The color scheme was planned to follow out in spirit the gradual changes that take place in garden, field, and woodland as the season advances from earliest Spring to midsummer. The youngest children, leading in the procession, were costumed in white and green to suggest the first snowdrops, followed by the pale yellow and mauve of the crocus. Then came fuller yellows and greens, the daffodil notes, followed by iris and wild-rose colors. Later came the poppy's scarlets and blue-greens, and finally the wood notes of darker green and brown. While this was the general plan, there were necessary variations to introduce the impersonators of wind, rain, and sun, the May Queen and her various attendants, etc. Here, however, were found to be opportunities for the introduction of needed harmoniz-

ing neutrals or for the effective repetition of strong notes of color.

The first step in working out the color scheme was a rough sketch on paper to insure a coherent and harmonious sequence. Then from actual samples of cloth and tissue-paper selections were made of materials to be used in making the costumes. The final result, as seen in the procession wending its way across the park, was a moving color symphony.





# XVIII

## PRACTICAL SUGGESTIONS

IT should be evident that the teacher who would make a success of such art work as has been described must be able to conceive clearly the entire scheme before presenting a problem to the class. In the decoration of a room the unity of the whole decoration is more important than the nicety of its parts; and to achieve unity, the size and distribution of the decorations must be settled by the wall spaces at our disposal. In other words, all good mural decoration, temporary as well as permanent, must be logically related to the architecture which it adorns, and these school problems fail of solution educationally if they are not seriously considered as problems in mural decoration. Simplicity of plan must be always a prime consideration, and hence the frequent use of a repeated circle or shield united by some form of festoon. With such a simple plan great variety and interest may be put into the designs of the various units without destroying the general harmony of

effect. The question of a color scheme, of course, is always of the greatest importance; for in large work, though the forms be crudely drawn, yet if the color is coherent, the effect will be agreeable.

Where costumes enter into the festival, they and the room decoration must harmonize.

This is not the place to enter into a discussion of color harmony, so it must suffice to say that the color scheme should be simple. It would be safe to use related colors largely, as, for example, yellow, yellow-green, and green for the great mass of the effect, letting only small touches of the complementary colors appear, or, if a great variety of bright color notes must be struck, much white or old gold or black may be used to separate and harmonize them. Of course those who have knowledge and a sure feeling for harmony of color may do many things that will make for rich and beautiful effects. Others had best take their color scheme ready-made from some fine color composition of decorative art and adapt it to their needs. The question of symbolism of color has been referred to, and the following will prove helpful in relation to the choice of costumes or of a dominant note of color for a given occasion:

SYMBOLISM OF COLOR[1]

| *Color* | *Pure or with White* | *Impure or with Black* |
|---|---|---|
| White | Purity, Perfection | |
| Black | | Mourning, Sin, Evil, Despair |
| Gray | | Sadness, Unfruitfulness |
| Brown | | Renunciation, Repentance |
| Red | Valor, Love | Passion, Pride |

[1] Henry Turner Bailey, "Year Book of the Council of Supervisors of the Manual Arts," 1905, p. 159.

| | | |
|---|---|---|
| Orange | Knowledge, Benevolence, Marriage | Malevolence, Falsity, Satan |
| Yellow | Wisdom, Goodness | Treachery, Venality |
| Green | Hope, Fruitfulness, Immortality | Envy, Jealousy |
| Blue | Truth, Constancy, Justice | Discouragement, Ennui |
| Violet | Patience, Loyalty | Sorrow, Bereavement, Suffering |

Having clearly thought out the artistic possibilities of a given occasion and having decided upon an idea, the teacher is ready to talk over the matter informally with the pupils of a class which by its previous art training is fitted to undertake the work. The pupils must be made to realize distinctly at the beginning the restrictions as well as the opportunities of the work before them. The usual limitations are set first by the spaces to be decorated, and then by the time that can be taken for the work, by the ability of the pupils, and by the materials that it is practical to use in the class-room or studio where the work must be done. When the class has been led to an understanding of the task before it, it is well to ask for small sketches from all members, which will give the individual conceptions of the design. These sketches may then be put up before the class and discussed, the best selected, and suggestions for improvement offered by the pupils and teacher. Sometimes the teacher may have to substitute a sketch of his own; but the initial effort of the class prepares all to enter better into the spirit of the work.

When a sketch of the whole scheme has been chosen, an assignment must be made of a section or unit of the decoration to each member. In the case of pupils of doubtful ability, the easier parts should be assigned them. Moreover, it is sometimes safer to give two pupils the same part to do, with the understanding that the better will be used in

the final decoration. The pupils next make careful, medium-sized drawings, to scale. When these are satisfactory, they are carefully ruled off into squares. The next step is to rule into proportionally larger squares the paper or board on which the final work is to be done. It then becomes easy to make the larger design from the small sketch, as the squares show where the various lines should be placed. This method of "squaring up" has been used by artists since the days of the old masters. In the case of very simple designs, the large drawing can be made without the drawing of squares.

It is generally more convenient to carry on large work by pinning the paper or board to the wall or to upright screens. The pupils then work standing, and it is easy for them to get away from the work, so as to see it more nearly as it will be finally placed. It is also necessary for each to see what the others are doing, if the final result is to hang together. Following the sketching of the outlines comes the painting in, and then the assembling of the parts, such modifications or additions being made as the general effect demands.

The sources from which historic decorative material may be drawn are many, and those having access to the libraries and art museums of the larger cities will have no difficulty in looking up such material. It may be well, however, to mention a few of the less expensive but not less useful books that school libraries should possess:

"A Manual of Historic Ornament," Richard Glazier; "A Handbook of Ornament," F. S. Meyer; "Letters and

Lettering," Frank Chouteau Brown; "Lettering in Ornament," Lewis F. Day; "Heraldry as Art," George W. Eve, R. E.

Many as are the existent artistic symbols, we shall feel the need of devising new ones. The world of nature and of man's construction furnishes unlimited material for design. The unabridged dictionary is a ready source of pictorial data which can be decoratively treated. Here we find pictures of many of the animals and plants and many of the constructed objects of the world. Such a book as "A Handbook of Plant Form," by Ernest E. Clark, is often useful.

Of the adaptation of pictorial material to the needs of decoration, this is not the place to speak, since it is supposed that those who read these chapters already have some knowledge of design, without which to attempt this work would be impossible. A bold, simple treatment of form, either in silhouette or with broad outlines and flat color masses, is generally characteristic of successful decorative work, at least in the hands of beginners.

### *Materials*

A great variety of material can be used in the production of large work, and each teacher should experiment with different material. The various tinted papers and cardboards offer many possibilities for use with flat tones of color. Strawboard has been found to serve excellently on many occasions. It is cheap, comes in large sizes, and has a pleasant old-gold color that often serves well as a back-

ground for the designs. Excellent tough cream-colored paper to be bought by the roll, and sold to architects for detail drawings, has often been found useful for certain kinds of work. Some of the plain-colored wall-papers are excellent to draw or paint upon, and are especially good to cut into banners and pennants.

The dry-powdered colors, mixed with just enough mucilage or glue to give adhesiveness and with water, are the best for large work. They can be bought by the pound or in less quantity at the color dealers. The desired colors should be mixed ready for use, and, if put in a covered vessel, can be kept for some time without drying. Of course, ordinary water-colors may serve excellently for smaller work, and good effects can often be obtained by using wax crayons. For dark outlines India ink applied with a brush is generally best, whatever kind of color has been used. Gilt, which is often required in small touches, can be bought in small pans prepared for use as water-color. If larger quantities are required, a gilt powder with the liquid for mixing it should be bought at an ordinary paint-supply store.

For scene-painting it is necessary to have a carpenter or the shop pupils build a frame of the required size, on which is stretched and tacked the cloth on which the painting is to be done. A large scene should be in three or four sections for convenience of moving.

A prepared textile called Fabrikona, to be bought at an interior decorator's supply store, makes an excellent surface for the use of the pigments that have been referred



TABLEAUX OF HISTORICAL CHARACTERS: GRADE IV. A VIKING (COSTUME MADE BY BOY AT HOME)



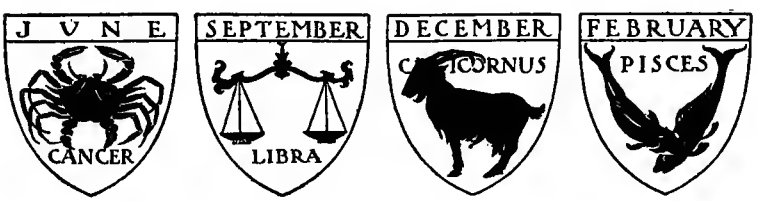
TABLEAUX OF HISTORICAL CHARACTERS: GRADE IV. ERIC THE RED IN VINLAND TRADING WITH THE INDIANS

to. Common unbleached muslin is just as good as any material if it is treated to a priming of white paint before the scene is attempted. Before tacking it on the frame, the muslin should be moistened. It will then be tightly stretched when dry, when the priming should be laid on. Of course the colors must be mixed in fairly large quantities for large work, and kept in deep tin pans or pails. They work best when they are mixed rather thin so that they may be applied in washes with large brushes. The washes, however, should dry opaque. It is thus possible to place one color over another without having the under one show through.

The materials for making a stencil for use in decorating a gown are simple. A prepared oiled stencil-paper can be bought. On this the design is drawn, or, better, transferred from the drawing already worked out on drawing-paper. The secrets of cutting a good stencil are: first, a knife kept sharp by frequent whetting; and, second, a hard surface on which to cut. Water-color, oil-color thinned with turpentine, or dye may be used in stenciling. The brush used must have short bristles, and should be used as dry as possible, for the great danger is in having the color spread beyond the edges of the design. A piece of blotting-paper should always be kept beneath the cloth on which the stenciling is being done, so that the moisture will be absorbed at once.

It is obvious that in these short chapters on the art work of school festivals much must be left with very general statements. One reason for this that has been alluded to is, that the aim here is merely to suggest to those already

teaching art and design some further ways of widening the scope of their teaching in the school world. It would therefore be out of place, even if space permitted, to attempt a treatise upon design or upon technical processes. Another reason why it is better that the statements be left somewhat general is, that this phase of art work in school being new, what has been stated is largely the result of one teacher's experiments. It is hoped that others will experiment and find out other and better ways of correlating the art with school festivals.



# PART IV

## COSTUMING IN THE FESTIVAL

*By Marie R. Perrin*

# XIX

## THE TASKS OF THE DEPARTMENT OF DOMESTIC ART

COSTUMING for plays and festivals offers the department of Domestic Arts a valuable opportunity for a vital application of its most cherished aims and principles. It has come to be regarded as a matter of course that work for a festival is a legitimate and profitable interruption of the regularly prescribed course of study. Therefore whenever a festival scheduled for a particular class of pupils accords with its working capacity, that class is expected and prepared to take part in the planning and making of costumes and other stage properties.

To obtain the desired results with the least possible waste of time and energy for the teacher, a programme of the festivals that are to be given during the year should be in her hands at the close of the preceding school year, in order that she may be fully prepared at the beginning of the new session to state her problems to the heads of the departments involved in collaboration. The preliminary steps consist in consulting and advising with the Art Department in order to formulate a general scheme of color for scenery and costumes. It is well, too, at this period to reserve the necessary time of such classes and individual pupils as may be required to develop the scheme.

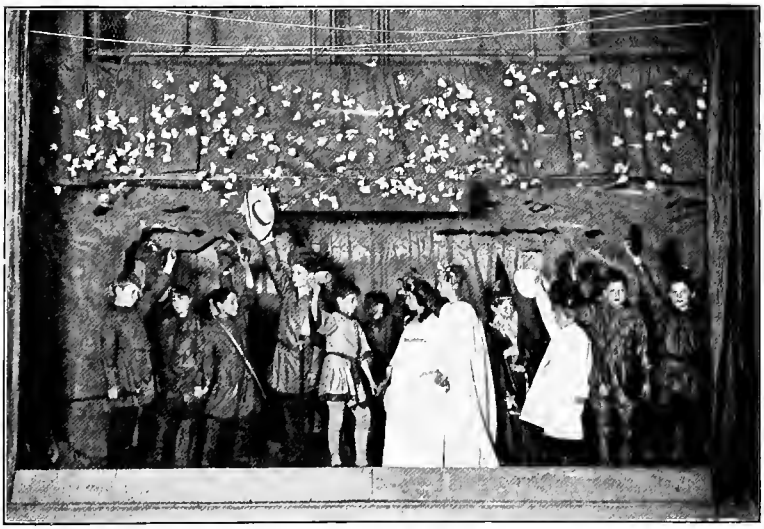
Two kinds of knowledge are needed to handle effectively the matter of costuming—each one so distinct from the other that it forms a basis for a separate study. We need on one hand skill in the use of tools and materials, and on the other a knowledge of the principles which enable us to fit the means to an end. The cutting and sewing of a garment is only made possible by the previous work of the designer who has had in mind the purpose of the dress and the added problem of material and cost. The curriculum makes a systematic provision for the acquisition of skill and the efficient handling of tools and raw materials. As to the second point, we depend for stimulus and inspiration upon the personal and social needs of the pupils; and it is for this reason that the demands of the festival become a valuable asset in the course of study.

Concerning the problem of skill, the teacher need not fear that the lack of technical preparation will seriously interfere with the quality of the work. The interest and enthusiasm awakened by preparing for a play carries a child over what might otherwise prove insurmountable obstacles. The intensified interest also affects the amount of time ordinarily required for any given work. The period is sensibly lessened by the eagerness of the children. Not infrequently awkward and unskilful children have through such experiences overcome their dislike for handwork.

The following examples illustrate the method used in preparing a class or group for the work of costuming a play. As the range of investigation must necessarily vary with the age of the pupils, the illustrations are drawn from four different periods of school life to show the relative scope of the prepa-



THANKSGIVING FESTIVAL. SENIOR NORMAL CLASS. "DEMETER." THE CROWNING OF PERSEPHONE



MAY DAY FESTIVAL. GRADE V. "SWEETBRIAR." THE HAPPY ENDING

ration: the period of the normal school (from seventeen to twenty years of age), of the high school; of the middle school, corresponding to the upper grammar grades, and of the primary grades.

### *I. Kindergarten Normal Period*

The play selected for exemplification is Bridge's "Demeter, A Mask." This play is also considered elsewhere in this volume in relation to other aspects of festival work.[1]

| *Characters* | *Costumes* |
|---|---|
| DEMETER, PERSEPHONE, ATHENÉ, PLUTO, HERMES | (Adapted from figures on Parthenon frieze.) |
| ARTEMIS | (Adapted from Artemis of Gabie, Louvre.) |
| OCEANIDES, NYMPHS | (Adapted from bronze statue from Herculaneum, Naples, and Metope from Temple of Zeus at Olympia.) |

(See illustrations.)

It is often impossible, of course, owing to lack of time, money, and authentic information, to make exact reproductions of historical originals. All we can expect to do is intelligently to interpret the spirit of the times and the people, aiming at the maximum of historical accuracy which the available references will permit. As to the material, we must reconcile ourselves to a good deal of make-believe, although the pupils who are working with makeshift ma-

[1] See pp. 153, 217.

terial should be fully informed of all the facts and realize the insufficiencies of the substitute material.

The problem which concerns the Art and Domestic Art departments is to devise a scenic background or setting suitable for the character of the play, then to determine a general color scheme for costume and scenery. Then the Domestic Art department may proceed with its task. The students will first make a general study of Greek dress in its various relations to life and art, and then make a specific study of the subject, leading up to the problem of planning and making a costume to suit a definite part.

The method of procedure may be this: First there is a review of the situation or plot of the play to bring out as much of the historic background as may be needed to indicate the spirit of the times. There follows a discussion of the manners and customs and the general question of costume in its relation to these. Under this head is included the evolution of textiles and of style in dress from the Archaic to the Hellenic period of Greek art. (The Metropolitan Museum possesses excellent examples of Greek art fully illustrating this point.[1]) At the same time the distinctive marks of rank, age, and sex in civil dress are noted, as well as the use of symbols in the ornamentation of both civil and religious dress. Special attention is paid to head and foot gear, ornaments, jewelry, design on textiles, color, and other details pertaining to personal adornment.

Following these discussions visits are made to the museum

[1] Most of our large cities have resources similar to those which may be drawn upon at the great New York museum, although much more limited. Art schools and the art departments in normal schools and high schools ought to be sufficiently equipped with pictures and casts for these purposes.

of art for the purpose of making both general and specific observations of costumes and poses from such examples of Greek art as the museum offers. Sculpture, painted vases, jewels and coins, specimens of architecture, and the pictures and books to be found in the reference library form the body of the illustrative material. The statues and sculptured metopes are examined first for general effects and later are classified as copy for specific costumes. Color is suggested in the frieze of the Parthenon, and as this great temple embodies in a perfect measure the noble simplicity and restraint which the Greeks have shown in all phases of their art, it should be noted particularly for the purpose of better appreciating and understanding those aspects of its art which are reflected in Greek dress.

The painted vases are studied for further detail and elaboration of dress. They illustrate the legends of Greece with a wealth of detail invaluable for a student of costume. Patterns of textiles, arrangements of the hair, styles of head and foot gear, ornaments symbolic or otherwise, household utensils, objects used in religious ceremonies, arms, musical instruments, etc., are painted on these vases in a most graphic and vivid fashion. The Tanagra figurines are especially charming and quite worthy of notice, because they represent the more human and familiar aspects of life. These little statuettes show individuality and temperament, and will help the student get at the emotional side of Greek nature. The specimens of jewelry and coins are valuable as models for fibulæ, necklaces, crowns, bracelets, girdles, etc. Illustrated books and pictures, at the disposal of all students, may be found in the reference library.

As all the dramatis personæ in the play of "Demeter" have been represented variously by the different schools of Greek art, a nice question of choice arises concerning the style of dress. It is an interesting and important point for consideration, for although no individual can be considered except in relation to his group, still in each case some concession may be made to individuality. The choice will be determined ultimately by a number of factors and particularly by the qualities of the student who takes the part.

Owing to the difficulty of adapting oneself to a complete change of fashion and giving individuality to the portrayal, it is recommended that the costumes be made at once and worn during rehearsals, and as often as possible between such occasions. Long practice is needed to wear a chiton and himation with any kind of ease and distinction.

For the purpose of expediency the chiton may be fitted at the neck and armholes to a sleeveless nightgown, and the folds tucked in place. This double garment is worn over a combination suit. A corset-waist or a close-fitting waist may be used; but in no case should a modern corset be worn. Do away with any garment that may emphasize the waist-line, or that is likely to break the lines running from shoulder to foot. The chiton may be girdled below the bust or about the hips. The girdle may be visible or invisible.

As for the himation, the effect is better if it is draped each time it is worn. The wearers must be given time to practise draping themselves in the folds.

In order to simplify the actual work of making costumes, selected groups of students may be detailed to attend to

certain tasks, as, for instance, the selecting and purchasing of materials, the cutting of the same into the required length and form, the dyeing of cloth, and the sewing of the garments, leaving for the individual owners the decorating and the making of ornaments, head and foot gear, and any special or personal effects belonging to the part.

The materials generally used are cheese-cloth, canton flannel, and crêpe cloth. The crêpe cloth and cheese-cloth are especially good for chitons and himations. The canton flannel may be used to advantage in making male attire. Use Diamond or Easy dyes for coloring purposes. Designs may be stenciled on chitons and himations. This part of the work is done to advantage in the Art Department. The jewels are made of light-weight pasteboard covered with gold or tinfoil, and sometimes of brass or copper wire.

### *II. High-school Period*

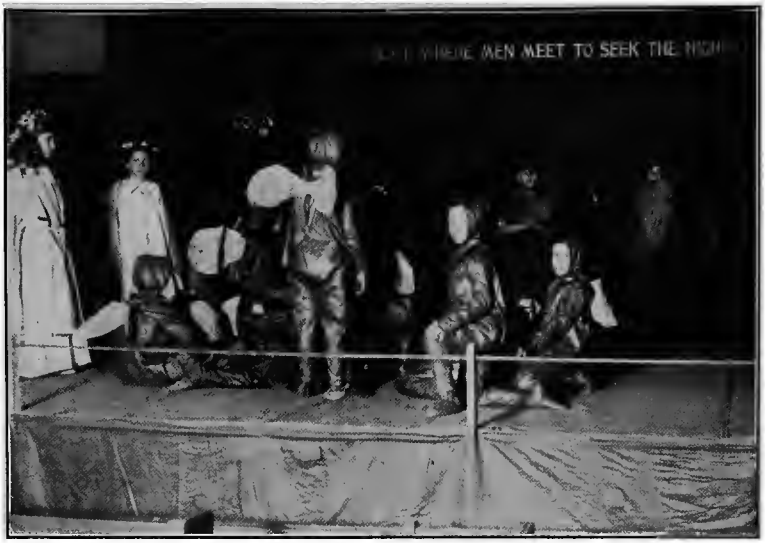
The types of plays to be considered are commonly Shakespearian plays and plays dramatized from history and from literary material handled by the class. If the play selected is the direct outgrowth of the class work, the pupils have already made a study of manners and customs of the time and people involved; and the students selected for the leading parts will have pretty definite ideas of the kind of costume suited to their readings of these parts. It will therefore be sufficient briefly to review the play in relation to the problem of costuming, and to consult the histories of costume for guidance and suggestion.

The practical procedure involved in the preparation for

the costuming of these plays by pupils of high-school age is substantially the same as that treated in Scheme I, except that the style of dress now called for lacks the simplicity of the garments of the ancient Greeks and Romans. Now there is a marked difference in dress, according to sex, age, and rank, to be taken into account. This makes the problem no less interesting, but it does create technical difficulties. Each costume is likely to be individual in its make-up, and will require the personal supervision of the teacher. The high-school sewing-classes are competent to deal with the work, if sufficient time is allowed them for maturing the scheme. This point of time allowance must be settled in advance. The classes, after the manner suggested in Scheme I, should visit museums and other places of similar interest for material illustrating the subject under discussion. Considerable help may be gained from the illustrations of Shakespearian plays. The school may well collect, mount, and keep carefully in suitable portfolios, the series of illustrations by Abbey, Thompson, and others.

### *Middle-school Period*

The type of plays covers original dramatizations from the history and literature of the classes and other plays dealing with the same interests. These plays cover a broad field of experience which ranges in time from the days of ancient Greece to the present. The children may not in every case prove sufficiently skilful to make their own costumes, but it is important, notwithstanding, to carry the study of manners and customs into the realm of dress. For this pur-




CHRISTMAS FESTIVAL: THE TREE OF LIFE. FEAST HALL OF THE GODS. ODIN ASSIGNING TASKS FOR THE IDLE ELVES. GRADES I TO IV



ASSEMBLY EXERCISES. GRADE VIII. DRAMATIZATION OF CLASS WORK. BEOWULF RELATES HIS STORY

pose the class may, after a preliminary discussion, visit museums, art galleries, private exhibits, and shops; in other words, any place accessible to children which offers opportunity for the investigation of material on the subject.[1]

Teachers will find that much valuable information concerning the costumes of the Middle Ages may be obtained from the study of the pictorial ornamentation of cathedrals; a good example of this is the choir screen in the Cathedral of Chartres, on which is carved in high relief the important scenes of the life of Christ. All the costumes are authentic, and date back to the period in which the work was executed. Several centuries later almost all the figures in painting and sculpture are portraits and are correct in every detail of dress. Missels, tapestries, church vestments, and furniture, armor, and kindred objects are equally important in formulating plans for the setting of a play or pageant.

### *Elementary-school Period*

Where little children are concerned, the problem of costuming is practically in the hands of the class teacher, who must either have the garments made at home or else, whenever that is feasible, call upon some sewing-class for assistance. The pupils are naturally encouraged to make as much of their outfits as comes within the range of their ability. They may, for instance, make paper flowers and hats, and decorate by means of stenciling or free-hand brush-work banners, flags, and even garments.

[1] For illustrations of "Alice in Wonderland," "Pied Piper," and "King Arthur" stories, etc., see List of Illustrations, pp. 28, 212, 238, 254.

When the school is engaged in a festival which involves one or more sections, it is important that the setting or general color scheme be worked out in connection with the Art Department. This department is responsible for the scenery and staging. The colors, of course, are determined by the nature of the subject; as, for instance, a Spring festival naturally calls for Spring colors — namely, pale green, violet, lavender, yellow, and pink; while a Fall or Winter feast in turn demands colors symbolic of those seasons—namely, a general scheme of browns for the Fall, and grays or white with a touch of scarlet for Winter. But it is possible to tone or scale these colors in order to produce harmony through quantity and quality. The color scheme must first be considered as a whole, then in the relation of one group to another, and finally these groups must be viewed in reference to environment or setting. That is, the play or pageant may be given in the modified or artificial light of the school-room with neutral-toned walls for a background, or in the vivid light of out-of-doors, with a setting of trees and sky. To achieve this end, it is desirable to make a color scale, a sketch showing the quality of color and the proportion of it best calculated to balance the whole group.[1] Working with these sketches as a basis, colored designs of the various dresses are made. These pictures serve as patterns from which to make the costumes.

[1] For illustration see color sketch for Spring festival of 1910 and Christmas festival of 1911. Page 330 *seq.*

# XX

## TYPES OF COSTUME, AND THE FURNISHING AND CARE OF THE WARDROBE

SO far we have been dealing with large festivals which involve group of classes, and with single-class plays which demand special preparation. There are, however, other types of entertainments which also form an integral part of the school work. These are the small and more spontaneous plays which develop from the class work, and which are presented without much elaboration. Costuming for these plays is a comparatively simple matter, and, unless for some especial reason an entirely new setting is required, the school wardrobe is drawn from. Sets of smocks or tunics are kept on hand. These are to be made to do service for brownies, dwarfs, and peasants. In the case of little children, very often no special costume is needed. A paper crown and wooden scepter sufficiently indicate the presence of a king, and a shawl or any piece of cloth skilfully draped is all that is needed to turn out a fairly real-looking Arab. Many such expedients are being constantly used. They produce the required effect without incurring an expense of money or time.

For the purpose of greater definiteness is added the following brief summary of the types of costumes most often used in the school.

(1) *Historical Dress.* Under this head is included all costumes in which an attempt has been made to reproduce the appropriate background and dress of a given people. For illustrations, the pictures of "Demeter," "Stories from the Knights of King Arthur," "The Story of the Pilgrims," "Beowulf," "Cædmon," "Rip Van Winkle," and "The Pied Piper of Hamelin" included in this book are referred to.

(2) *Peasant Costume.* This title refers to such costumes as are worn by the peasantry of Europe or elsewhere. For examples, see the illustrations of the Christmas festival of 1908. These garments are usually very simple and easily gotten up. They consist mainly of a full-gathered skirt, a white guimpe, colored bodice, apron, and an ornamental cap or hat for the girls. The boys' costume is even simpler; trousers long, short, wide, or narrow, according to the country, an embroidered or gaily colored vest of some kind; and a natty little coat or jacket, with the appropriate hat or cap, completes this outfit.

*National Costume.* This refers especially to such costumes as those of the Chinese, Japanese, and other Oriental people. Under this head may also be included the Pilgrims, Quakers, Scottish clans, and our own North American Indians. For illustrations, see the pictures of the Christmas festivals of 1908 and 1909.

(3) *Grotesque Dress and Caricature;* that type of dress in which the element of exaggeration helps to throw in relief certain salient features of physique or temperament which are in themselves significative of individual idiosyncrasies. For examples, see the pictures of "Alice in Wonder-

land," brownies, witches, and dwarfs for grotesque characters. The characters from the Christmas play of "St. George and the Dragon" are both grotesque and caricatures of the real thing.

(4) *Symbolic Dress;* a dress in which the attempt is made to convey, through the medium of form and color, the idea of personification; for example, the seasons and elements. (See illustrations of Sun, Wind, Rain, Spirit of Spring, Winter, etc., in May festival, 1910.) Abstract ideas such as Justice, Truth, War, Prudence, Hope, etc., are indicated by means of conventional symbols worn or carried in a traditional fashion. The usual dress for such a purpose is an adaptation of the Greek or Roman style. Michelangelo's figures in the ceiling of the Sistine Chapel are good examples of this particular class.

(5) *Character Dress;* a more or less exact imitation of flowers, animals, birds, insects, etc., or costumes which have been made to look like a book or a stick of candy or some toy. This particular kind of costuming was most successfully carried out in the Christmas festival of 1910, when a number of children were dressed to represent gifts.

(6) So far, no special mention has been made of a type of costume very much in demand, especially in the lower school. It is the traditional or conventional dress of the heroes and heroines of nursery legend and folk lore. Under this heading are found the pierrots and harlequins, witches, dwarfs, brownies, elves, fairies, Santa Claus, the Mother-Goose contingent, Lincoln Green Foresters, etc. These personages are found in the folk lore of every nation, slightly changed as to outward appearance, perhaps, but usually

invested with the same mission—namely, to work for or against good and evil. In Latin countries Santa Claus is Saint Nicholas, and, owing to climatic conditions, he does not ride a reindeer sleigh nor wear an ermine-trimmed cloak—instead, he rides an ass and goes forth from house to house bearing simple gifts of fruit, nuts, and cakes, for which he receives in return a drink of water and some straw for the ass.

For further examples of this dress two specific cases may be mentioned, "The King of the Golden River" and "The Pied Piper of Hamelin":

For "The King of the Golden River" the festival wardrobe already on hand supplied the most of the costumes, with a few additional touches from home. The Southwest Wind appeared in his long, flowing black cape over a gorgeous vest of red and lace. His tall, peaked cap, with its elegant feather of the required length, crowned his gray head (wig). Hans and Schwartz were dressed very much alike in doublets of black belted in at the waist with neckerchiefs of some bright stuffs, and with black cloaks and fur caps. Gluck, with hair flowing, wore a brown belted-in doublet.

In the case of the "Pied Piper" it was possible, by making some slight alterations, to use many of the costumes which had figured in the Christmas pantomime, "Wassailing the Fruit Trees" (compare photographs of the two plays); some costumes were found among the school "stage properties"; two peasant dresses were loaned by friends of the children; a very few new costumes were required. It may be added here that, to carry out the theme of "The Pied Piper," an effective touch was given to the stage decora-



CHRISTMAS FESTIVAL. GRADE VI. "THE BABES IN THE WOOD" (BURLESQUE). AN OLD ENGLISH PANTOMIME AND HARLEQUINADE



CHRISTMAS FESTIVAL. GRADE IV. "ALICE IN WONDERLAND." THE THREE GARDENERS THROW THEMSELVES FLAT UPON THEIR FACES AT THE ENTRANCE OF THE QUEEN

tions by means of a panel of rats over the stage (see photograph). These rats were made by the pupils, under the direction of the Art Department, and mounted by a high-school class.

The school wardrobe, to which reference has already been made, plays an important part in the activities of the school. It was originally formed by the accumulation of garments presented by pupils after the performance of a play or festival. It has been added to from time to time by definite investments on the part of the school, as, for example, the purchase of armor and of doublet and hose for a particular set of plays which are given at frequent intervals; secondly, by contributions from high-school sewing-classes, who every year make a set of garments for which there has been a demand; thirdly, by gifts from individual children or patrons of the school. Some idea of the range of the school wardrobe, so far accumulated, may be gained from the fact that the following articles are always kept on hand; for the little children: suits for brownies, elves, fairies, Santa Claus, a King and Queen's gown and a court train or cloak, a princess dress, a number of various smocks, bodices, aprons, caps, and hats suitable for peasants. To this list may be added sundry articles such as wings of various forms for butterflies, elves, and fairies; wreaths, garlands, wands, etc., in fact all materials for which there is apt to be a frequent demand. For the older pupils, we keep on hand suits of armor, chitons, and himations which are adapted to the needs of Greek, Roman, and allegorical plays; tunics, jerkins, doublet, and hose which can be adapted to the use of prince or peasant or Robin Hood men, as the case may

be. A long cloak and a sweeping plume in the cap of an ordinary Sherwood Forester is sufficient to transform him into a nobleman. For the girls, a number of gowns of the Merovingian type, with some supplementary cloaks for draperies, are kept on hand and made to do service for many characters, as, for example, Lady Macbeth, Queen Guinevere, etc. There are, of course, head and foot gear to match. In experimenting with this stock of garments it is gratifying to find how each may be modified in size and style to meet the requirements of the moment. When it is considered that these properties are to be found in sizes varying from kindergarten to the high-school age, an adequate idea of the usefulness of the wardrobe may be gained.

For the sake of definiteness, a list is appended[1] of typical garments used in the May festival of 1911, with specifications of style and material used and exact cost in each case. These costumes also fairly represent the wardrobe stock already listed.

In order that the wardrobe may yield its maximum of benefits, it must be properly housed and inventoried. Small articles such as hats, caps, belts, hose, shoes, aprons, bodices, girdles, wreaths, crowns, etc., should be kept separately in boxes carefully labeled with inventory slip attached. Garments which come in sets, as, for instance, smocks, tunics, kimonos, and the like, should be neatly folded and tied together in compact packages and also labeled so that they may be readily identified. Other garments may be placed on hangers and suspended from rods and arranged, if space permits, according to size and style. In fact, it has proved

[1] See Appendix, p. 348.

more satisfactory to keep the costumes of the children below the third grade quite separate from the others. Arrange shelf space for arms and armor, for stage properties such as papier-mâché turkey, boar's head, masks, and other objects needed for the Fall and Winter feasts, and make a similar arrangement for the paraphernalia of the Spring feasts—namely, the May-pole and ribbons, queen's bower and throne, the green for Jack-in-the-Green, wands, wreaths, banners, etc. It is wiser to store this material together according to festivals. The use of these articles is not to be limited to any one period, but as they are so distinctive in type, they are not likely to be used out of season, and therefore should be packed with considerable care.



# XXI

## HOW TO GET THE COSTUMES MADE.—TECHNIQUE AND MATERIALS

NEW costumes are procured according to the following methods.

(1) Whenever possible, costumes are made by the pupils who are to wear them. The reasons for this have already been set forth in the opening paragraphs.

(2) When the participants cannot, because of lack of skill or time, make their garments, these may be given to other sewing-classes prepared to do justice to the problem.

(3) Special groups may be formed for the purpose of planning, purchasing, and cutting out material and the making-up of the garments, or groups may be formed to take charge of any one section of the work, allowing the girls to choose along the lines of their own proficiency. Girls who are strong in art are to be made responsible for the elements of decoration, as, for example, dyeing, stenciling, flower-making, etc., while girls strong on the constructive side may make the costumes.

(4) Costumes are made out of school. This is the usual method in the case of boys and small children:

(*a*) Parents to assume entire responsibility.

(*b*) Material is prepared ready for sewing and given to



TWO ENGLISH LADIES WITH THEIR SERVANT



A GROUP OF SCOTCH HIGHLANDERS DANCING THE HIGHLAND FLING



CLASS PARTY. GRADE IV. SCENE FROM "ALICE IN WONDERLAND" (COSTUMES MADE AT HOME)

the parent with a colored sketch of the style and written directions for making.

(5) In emergency cases, when a festival has not been planned for early enough in the year to allow of fitting it into the regular sewing-classes, the school sometimes engages a person competent to plan, buy material, and prepare it for parents or special groups to make up. This plan has of course the minimum of educational value and should be resorted to only when time is limited or when the enterprise is so big that it seems best to handle it as a business proposition.

In matters of decoration, as, for example, in stenciling, designs for jewels, shields, etc., the work is either turned over to some art class or else the class who makes the articles does the work under the direction of the Art Department.

The following is a list of materials which have been found most useful and the least expensive: Cheese-cloth, ranging from six to ten cents per yard; silkoline, ten to twelve cents per yard; crêpe cloth, from fifteen cents up; muslin and cambrics, from six cents up; percaline, galatea, sateen, canton flannel, from twelve cents up; crêpe and tissue paper in combination with wire and paste may often be substituted for more expensive material with the added advantage of their being more easily put together. Crêpe paper in combination with tin is invaluable for making armored head and body gear. Crêpe and tissue-paper hats, dresses, flowers, and ribbons have the merit of looking more natural than they would if made of more permanent material. Wings for fairies, elves, butterflies, etc., may also be made of this material, but if these articles are to be frequently used, wired

crinoline or tarleton will be found more durable. Use cotton-batting for fur, wings, and beads; and sheet tin for armor. Gold and silver foils are successfully employed in making jewelry.

Whenever large quantities of the same kind of materials are required, it is advisable to purchase wholesale, not so much because of a reduction in price (as this is too little to be taken into account when purchasing cheap materials), but chiefly to avoid shortage. Material may also be dyed in bulk at a very low cost by any reliable dye-house.

The problem of dyeing is an interesting and valuable one, and should not of course be pushed out of the school curriculum. But only individual projects should be handled by the classes, as no school has the proper equipment for dyeing large quantities of materials; therefore, when it is necessary to dye to the same color dozens of pairs of stockings and as many tunics or draperies of one sort or another, it will be found economical of time, labor, and energy to have such work done outside of school.

There still remain for the school enough opportunities for experimenting in the coloring of special garments or parts of garments. Vegetable dyes are recommended, also Diamond and Easy dyes. Oil paints dissolved in gasolene produce beautiful results, but care must be exercised when using gasolene. Water-colors may be dissolved in water and applied to large surfaces with a large brush very much in the way that scene-painting is done.

For illustrative material reference has already been made to museums, private exhibits, and picture galleries, shops,

factories, libraries, etc. A great deal of material may be procured from the children's homes. Useful references are also to be found in text-books and prints, such as the Perry pictures and Copley prints, also illustrated postal-cards, and in books of travel and fiction.[1]

[1] For bibliography on costumes, see Appendix, p. 391.

# PART V

## DANCING IN THE FESTIVAL

*By Mary G. Allerton*

## XXII

### TYPES OF DANCING MADE USE OF IN THE FESTIVAL

DANCING has always had place in the festivals of all times and all peoples. In ancient times the dances were characterized by great simplicity, usually being a processional with measured step and few gestures, or mere windings about an altar. The history of dancing shows development through the various degrees from this simplicity to the most highly complex, technical, and artificial forms of the schools of ballet.

Man first expressed his thought by movement. Sign, or movement language, preceded spoken language. Even after the development of the spoken word the language of movement remained more vivid in meaning to ancient and primitive peoples. From this speech by sign, this motor expression of thought and feeling, developed the ceremonies connected with observance of the vital periods and events of their lives. Great joy or sorrow, phases of nature, seed-time and harvest, the occupations of their lives, and their religious worship were instinctively expressed in motor form. "The fresh first thoughts of man were expressed in movement." This motor expression was the origin of dancing, which has been termed the "spontaneous muscular expression of internal states for the pleasure of expressing them." Dancing has existed among all peoples down through the

history of mankind; industry, religion, love, war, being the factors in its development. A detailed history of it could not be given in this brief chapter. Suffice it to say that dancing is a race heritage from most primitive times: it is an instinct as real as and, in fact, coincident with the instinct of response to rhythm—hence its wondrous charm. When spontaneous and free, it is expression in terms of "those activities in which our forebears uttered most of the energies of their bodies and souls." It has been called the most universal of the arts, the mother of the arts, a language of expression chiefly of the feelings. In this broadest sense dancing has become almost a lost art, yet the instinct still remains—the tremendous fascination of rhythmic movement, of "acting things out." The charm, the infection of it are instinctive.

Because of this—because of its instinctive appeal, because of the added power of expression and deepening of feeling it gives, because of the uplift and pure joy of it, because it is a race heritage, dimmed and withheld by so-called civilization and convention—because of all this, should boys and girls, young people and grown-ups, come into their own by practice and appreciation of this mother of the arts.

In the festival the function of dancing may be said to be twofold — æsthetic and practical. Relative to its use æsthetically are the artistic effects produced by massed movement; the display of costume and the blending of color; the emphasis given by the dance to the particular part of the action of the play or pantomime; the element of variety it supplies; and the joy which the sight of dancing as well as the participation in it gives.



FOURTH-GRADE ASSEMBLY EXERCISE. PRESENTATION OF MISS MACKAY'S PAGEANT OF THE HOURS. PANTOMIMIC DANCE OF THE HOURS—AWAKENING AND GREETING THE SUN



FOURTH GRADE IN THE PAGEANT OF THE HOURS. PANTOMIMIC DANCE OF THE HOURS: THE MIDDAY PERIOD OF TOIL—FELLING TREES, FORGING, ETC.

On the practical side are the large effects that may be obtained by comparatively small effort; the opportunity to use large numbers easily and effectively; the participation by *all* the members of a group instead of the few with particular ability; and the fact that it is a simple and natural way of reaching children because of its primitive appeal.

The character of the festival governs the selection and type of dance to be used. The factors determining selection are the emphasis and effect desired, careful relation being maintained between the action which goes before and that which is to follow. The dance should fit with smooth edges into its place. Where any modifications or adaptations of a dance are necessary this desideratum must be constantly borne in mind.

For festival use the types of dance fall under four general classes:

(1) Descriptive or pantomimic.
(2) Symbolic.
(3) The folk dance.
(4) The formal or set dance.

The first type, the descriptive or pantomimic, is one of the most usable. It easily and strongly appeals to a child's love of "make-believe," of "acting things out." Of this type was the adaptation of a scene from the story of the "Forty Thieves" by a fifth grade. This was given wholly in dance form. The episode was supposed to represent the meeting and rejoicing of the robbers after some successful attack. In outline this was the action:

Entrance of runner to see if meeting-place is safe. Signal to robber chief, who enters with guard of four, who are di-

rected to their posts of duty. Chief then orders advance of his band. With measured tread they enter, each bearing before him his oil-jar. The pasteboard jars and imaginary booty are stacked in the center of the open space near the chief, who then leads his followers in a dance expressive of their joy at their success. The dance, waxing furious, is rudely interrupted by a warning from the guards. There follow rapid commands by the chief, hasty shouldering of booty, hurried possession of the precious oil-jars, instant formation of column, and silent disappearance of the robber band.

The combination of subject, costumes, music, action, for this particular grade of children was an especially happy one. Of similar type was the pantomimic presentation of a myth of the Japanese sun-goddess by a class of third-grade children.[1]

Outline of the story as it was given:

The sun-goddess, entering, signifies her displeasure with her people and hides herself from them in a cave. In darkness and with grief the people search for her and at last find the cave, but the goddess continues to remain hidden from them. A dancer among them plans to call her forth—she dances for the people, who applaud her; the goddess comes forth at this sound, sees one she supposes to be the dancer in a mirror which they have placed before the cave's mouth. She dances with herself in the mirror. The people are overjoyed, two watchful ones close up the cave, they all dance together, and finally, led by the goddess, they disappear, still dancing.

[1] See also p. 278.



PATRIOTIC FESTIVAL. SENIOR HIGH SCHOOL STUDENTS. AGE PREVENTING FOLLY FROM ENTERING THE PALACE OF COLUMBIA



PATRIOTIC FESTIVAL. HIGH SCHOOL STUDENTS IN "THE QUEST." THE VIRTUES DANCE BEFORE COLUMBIA. (NOTE GREEK COSTUMES AND DANCING POSTURES)

As still another example of this class was the story of the "Babes in the Wood," worked out as an old English pantomime or harlequinade by a sixth grade. In this the dance of Harlequin and Columbine was entirely of their own creation. They read up on old English pantomimes, which were often a subject of class discussion during the period of preparation for the festival. To the music selected for their part they fitted their own idea of the dance, and decided how it should fit into the general scheme. And while it was a matter of the keenest pleasure and most sincere endeavor to the children themselves, the brightness, spontaneity, and intelligence with which it was done was a delight to all who saw it.

(2) The symbolic type of dance grew historically out of the pantomimic, or descriptive, form.

In earliest times a story was told by means of a long series of descriptive movements or signs. Through many repetitions these gradually became abbreviated until finally one movement conveyed the meaning of a whole group of signs—hence a symbol of them. Thus a descriptive or pantomimic dance often developed into a symbolic one in which a few simple movements would express the many which originally composed it. The line between the two is often difficult to trace.

As illustrative of this form are the movements used to give the idea of sun, wind, snow, and rain, and of the four seasons of the year. A dance of toys in a little Christmas play falls under this type. A fairy with waving wand struck a magic-box from which the toys one by one appeared, and by movements each characterized itself. There were dolls,

books, bonbon snappers, a stick of candy, and a chocolate drop, a mechanical tumbler, a player of cymbals, a Jack-in-the-box, and a cap-and-bells. After the characteristic movements by each, as they appeared, they all danced together about the tree upon which they were to be placed as gifts for the children. This was most effective, and the children themselves, with comparatively little help, worked out the suitable movements.

Illustrative of this form also was the scene of the Norns, from a story based upon the Norse legends, and given by a fourth grade. The Norn maidens, Past, Present, and Future, sit beside a magic fountain at the foot of the great tree of life, Yggdrasil, and spin the threads of life. They reveal themselves to the gods, who have traveled from Asgard to see them. Then they perform a symbolic dance. Each sister alone describes herself; the Past has her eyes ever upon what is behind her; the Present is concerned only with those things immediately about her, and gathers up the beauties and joys of life and holds them up to Odin as offerings; the veiled Future, with groping, searching movement, seeks to discover the best path for progress, her gaze is ever forward. Each of the sisters joins the others, repeating its characteristic movements until all disappear, still leading the thought into the future.

Another example of this type is the action of the chorus in a Greek play. They form the background for each scene, and by their movements reflect its quality.

(3) Dances which have grown from the manners and customs and reflect the character of a people are termed folk dances—the dance of the folk. Recent study and research



MAY FESTIVAL. GRADE IV. ENTRANCE OF BOYS FOR A MORRIS DANCE



MAY FESTIVAL IN CENTRAL PARK. GRADE VIII. COUNTRY LASSES IN THE ABANDON OF A MORRIS DANCE

he field of folk lore have resulted in many collections
ıg the line of story, music, and dance. The history of
development of a folk dance is always of the utmost
rest to the class working upon it. The meaning of its
ous steps and figures is of unfailing stimulation to ac-
ıcy of performance because of the significance these
gs have had to the people among whom the dance
inated.

hese dances supply instances of every type; the field is
r broad and rich in material.

n illustration of their use was a simple little scene
n by third grade children showing the gathering of
ıants on the green, the striking-up of the old village
ler, and the dancing of the simple folk dance, the "Nor-
ian Mountain March."

ı a similar way a group of Scotch dances was used by a
h grade. They represented the gathering of the clansmen
a contest in dancing.

'he morris and old English country dances at once sug-
; the celebration of May Day.

'he folk dances are of endless variety and lend themselves
lily to use.

4) The fourth type is that of the so-called set or formal
ıce, a dance the figures and style of which are arranged
a particular rhythm, usually of a stately and dignified
ıracter. Of this type are court dances; the minuet, the
'otte, the pavanne being the best known.

'he minuet was an especially attractive feature in a
ne in a play adapted by high-school students from "The
ın Without a Country."

A gavotte danced by the lords and ladies of the May Queen's court, following the crowning of the Queen, was a very beautiful thing in itself and striking in contrast with the more rollicking, romping dances of the lads and lasses on a May Day frolic.

This brief characterization of the types of dances and the examples of their use in particular instances is intended merely as illustrative of what has been found effective. There is no fixed rule for the use of dancing in a festival, but that already given, namely, that the nature of the festival, the emphasis and effect desired, must govern the selection of the type to be used.

One does not need to be a trained teacher of dancing in order to work out a descriptive, pantomimic, symbolic, or even a formal dance. Imagination, interest, *feeling* for the subject to be developed, and a good sense of rhythm are the essentials. Then let the children, or older ones who are to do the thing, help in its building. Children are simply brimming with ideas when called upon to "act out" a thing. In fact, once the start is made, the tide of ideas is an ever-rising one. The difficulty is not to find enough, but to limit and organize what you have ready to hand.





MAY FESTIVAL IN CENTRAL PARK: THE MAY-POLE DANCE. "ROUND THE MAY-POLE, TRIT, TRIT, TROT." GRADE V.

# PART VI

## IRST STEPS IN THE DEVELOPMENT OF FESTIVAL AND DRAMATIC ACTIVITIES

*By Mabel Ray Goodlander*

# XXIII

## DRAMATIZATION IN THE PRIMARY GRADES. TYPES OF MATERIAL. PANTOMIME

DRAMATIZATION with the younger children differs in so many aspects from dramatic work with the upper grades or in the high school that a separate treatment of the matter is desirable. The difference is one of method rather than of spirit. Though the results are much simpler, the problem for the teacher is perhaps more complex and more delicate, for unless dramatic work with the little people is very skilfully handled, it may easily become harmful instead of helpful. It is not easy to avoid the artificiality which is sometimes seen in the school play, or that lack of spontaneity which is the fruit of faulty training or of over-training. Unaffectedness need not mean an unconscious method on the child's part, but it does mean that whatever demands we make on him must not be beyond a child's power to understand or his ability to put into action. Even children of seven or eight very readily enter into the true spirit of a play if the story is quite within their grasp and is interesting to them.

With the child's interest then in view, the choice of a subject is the first thing to consider. It is difficult to give any definite list of subjects suitable for a certain age, on account of the varying ability of different groups of the same age,

and also because the same story may be developed either simply or elaborately, and so may be presented by different groups.

However, it has been found by experience that certain general distinctions hold true. Fairy tales may be used with children of any age from seven to eleven, though they are of more interest to the younger than to the older ones. When children, especially boys, are ten or eleven years old they begin to feel superior to the old-time fairy tale, and prefer stories of adventure, such as "Ali Baba and the Forty Thieves," "Robin Hood," or the hero tales of Greece and Scandinavia or of Charlemagne and Arthur. At this later age, too, "Alice in Wonderland" is appreciated and "Hiawatha" and "The Pied Piper of Hamelin."

To begin with the youngest, we may first consider in detail the most elementary forms of dramatic work. The little six-year-olds are able to act "Mother Goose," "The Little Red Hen," "The Three Little Pigs," "The Honest Woodman," and "The Elves and the Shoemaker," but they cannot give a satisfactory presentation of the more complex scenes of "Sleeping Beauty," "Hänsel and Gretel," or "Snow-white and the Seven Dwarfs," which must be left for children a year or two older. Fairy tales are their chief stock in trade, and these may include those in which even animals and plants take part, as the lack of resemblance to the thing represented does not prevent them from entering into the spirit of the story. The little folks who enter enthusiastically into "The Traveling Musicians" or "The Three Little Kittens" love to represent nature activities—the flowers growing, the wind blowing, or the snow falling—

the same sort of thing they did in the kindergarten, only somewhat elaborated in form. They enjoy dramatizing such industrial scenes as the farmer plowing, sowing, and harvesting; the gardener, shoemaker, and others at work. The simplest symbolic representation of nature, such as "The Months," "The Transformation of Winter into Spring" or "The Coming of Summer" may be appreciatively interpreted, according to their ability, by any of the children of the first four grades.

Scenes from the life of different peoples are adaptable to any grade according to its knowledge of the subject. For example, the first grade learns of Eskimo life and has dramatized this; the second grade makes little dramas from the stories they read of shepherds in the desert or of Indians on the plains; the third grade learns of Daniel Boone and Abraham Lincoln and gives simple plays based on their lives; the fourth grade finds in its study of Greeks and Norsemen good material for plays, and so it goes on through the grades.

As has been suggested, many of these subjects may be developed in one of several ways, though often a certain dramatic form is clearly better suited to a subject than any other. A strict division into types is not possible, but for convenience these forms may be roughly classified as follows: pure pantomime, with or without musical accompaniment; pantomime combined with dance and song; shadow pictures; pantomime combined with dialogue or supplemented by descriptive reading; and dialogue alone.

Pantomime is named first because pedagogically it is first in order of development. Mimicry is the foundation of dramatic art; and the capacity for mimicry and for gesture

should be encouraged before dialogue is required. Of course, in the elementary work which we are considering, only the easiest types and those most stimulating to childish imagination (such subjects as have already been mentioned) are made the basis of pantomime. For although in the earliest primary work the pantomimic form predominates, yet often the simplest dramatizations of the first grade are not pure pantomime. That is, in an impromptu and undirected dramatization of "Jack and Jill," children will, as often as not, make one remark, though they tell all the rest in action. As for the well-developed pantomime, it is as difficult for the youngest children as is well-rounded dialogue, and at this age we expect neither. In truth, a combination of various types of representation gives a more natural expression for little children than a strict adherence to one form; and from a practical standpoint such performances are easier to prepare with large groups and in connection with other school work. Therefore, a majority of our primary entertainments contain speech, pantomime, dance, poems, and songs in varying combinations. Yet when a group of children is sufficiently imaginative and free in bodily expression, pantomime is the most charming of all forms of childish dramatization, as it is not marred by the poor enunciation, weak tones, and the lack of literary quality almost inevitable in the dialogue of little children.

### *Pantomime*

An example of pure pantomime which formed a part of one Christmas festival represented a simple incident involv-

ing the traditional characters of Pierrot, Pierrette, Harlequin, and Clown. The scene opens with Pierrette setting the table. She hears some one outside, and after peeping through the curtains, hides beneath the table. When Pierrot enters he is astonished to see no one, but searches for his little friend. Then follows a game of hide-and-seek behind the long table-cloth until at last Pierrette allows Pierrot to catch her. There is an exchange of compliments between the two, and they have just agreed to go out and play when a voice is heard outside singing

Au clair de la lune,
Mon ami Pierrot,
Prêtez-moi ta plume,
Pour écrire un mot, etc.

Angry at the ballad, Pierrot rushes out to find the singer. As he goes out by the door, Harlequin comes in by the window. After presenting Pierrette with a flower, the conceited fellow shows off his acrobatic feats. Then he and Pierrette dance together until interrupted by the violent entrance of Pierrot, who begins to quarrel with Harlequin. The entrance of the Clown, beating loudly on his drum, puts an end to the trouble. He bows politely to the girl, but makes faces at the boys, sticking out his tongue in true clownish fashion. Then after showing his accomplishments in the way of somersaults he engages Pierrot in a game of leap-frog, during which the other two slip out. The players, much excited when they discover their playmates have left them, hurry off in pursuit, falling clumsily over each other in their haste. With the exception of the song, this story was

carried out entirely in pantomime, without the aid of descriptive music. Conversations were suggested by facial expression, descriptive gestures of the arms, and imitative movements of the body. It was an interesting experiment, but one that took more time than it is desirable to spend on so few children in a large class in school. Work of this sort is too difficult for the ordinary primary child, and was successful in this case only because individually the actors of the little group were especially well fitted for the parts.

Just because pantomime elaborate enough in gesture to tell a complete story is difficult for children, it is usually best to have a musical accompaniment to give background and fill in the breaks in the action. This applies only to pantomimes of some length for special occasions, for there are innumerable short pantomimes given impromptu in the class-room, or with little preparation at a small assembly, which require no music. To illustrate this point, the first-grade dramatizations of individual Mother Goose rhymes need no music; but when for a festival the class combined these into a pantomime, where Mother Goose herself received her subjects, each of whom carried out some appropriate action before taking his proper place in the stage picture, then music was needed to hold the parts together in an artistic whole.

A simple Hallowe'en entertainment recently carried out by the first and second grades furnishes a good example of a very childlike and easily developed pantomime. Music of appropriate rhythm directed the action of each part.

*Scene I.* IN THE WOODS ON HALLOWE'EN

Children represent trees. A group of squirrels and then of bunnies play among the trees until interrupted by a nutting party of boys and girls, when they scamper away, the squirrels scolding loudly at the intruders. A storm rises, the trees wave wildly, and the children, fearing the approaching darkness and the witches, hasten off. They are just in time, for six witches ride in on their broomsticks and wildly dance in a circle.

*Scene II.* THE CHILDREN'S HOME

First a group of little ones have a bed-time frolic and then fall asleep. In their dreams they see the Jack-o'-lanterns and brownies, who come out on Hallowe'en. By the light of the Jack-o'-lanterns the brownies dance, but disappear before the children waken in the morning.

One delightful little pantomime with musical accompaniment given by the first grade represented the struggle between Winter and Spring. Winter walks abroad stamping his feet and waving his scepter; he first summons the Winter Winds, who blow about and make the earth cold; then he calls the Snowflakes, who dance about softly. When Winds and Snowflakes have gone, Spring approaches, laughing and dancing. She commands Winter to be gone. He refuses and tries to drive Spring away, but she laughingly shakes her head and continues to dance about him. Finally he is forced unwillingly to yield his ground and is apparently vanquished. Yet no sooner has Spring begun to dance exultingly than Winter reappears with his Cold Winds to

drive her away. He succeeds, but not for long. Spring quickly returns refreshed and forces Winter, step by step, to retire before her. Then she summons the Warm Breezes to prepare the earth for her Flowers; and when they go the Sun enters and glides about, smiling at the Flowers until they awake and stand in a bright row, daffodils and crocuses, smiling back at the Sun. The Bluebirds fly in to greet the Flowers, and the story is ended.

Very similar to this pantomime is another on the same theme—"The Transformation of Winter into Spring," which formed a second grade contribution to one May festival. It is described here for the purpose of showing how a subject of annual interest may from year to year vary in form. We might call this a "dance drama," as the complete story is carried out by means of more or less formal dances with definite figures. It begins with a stormy dance by Winter and the Winter Winds. When Winter, grown weak, falls asleep, his Winds steal away. The Spring Breezes enter and dance with light, running step; then the Flowers come and dance a formal ring dance around Winter; the Sun waltzes in and, at her touch, Winter rises from his dull garments clad in Spring green. The Sun crowns Spring, and the Flowers dance again about the two.[1]

Another charming pantomime, with music accompanying, was a Japanese fairy tale, "The Magic Mirror," given by a third grade class. The Goddess of the Sun is unhappy because of her brother's unkindness, and determines to pun-

[1] Another representation somewhat like this in thought, but given with larger numbers, by several grades combined, formed an introduction to the May festival of 1911.



MAY FESTIVAL. GRADE II. KING WINTER AND HIS WINDS. TRANSFORMATION OF WINTER INTO SPRING. A PANTOMIME



MAY FESTIVAL. GRADE II. DANCE OF THE FLOWERS. TRANSFORMATION OF WINTER INTO SPRING. A PANTOMIME

ish him by hiding her light from the world. She appears upon the scene in a mountain carriage carried on poles across the shoulders of two coolies. She discovers a cave into which, after bidding farewell to the world, she disappears. Uzume, a beautiful dancer, searches for her friend and at last discovers her hiding-place, but in vain begs the goddess to return. Soon a great number of people assemble before the cave, some bearing lanterns, others playing mournfully upon musical instruments. The women in a dance of sorrow all kneel before the cave and sing in supplication to the Sun:

Heto futa meyo
Itso moyo nana
Ya kokono tari.

But they cannot move the goddess. At last Uzume conceives a way of persuading the Sun to return. First stationing a girl with a large mirror by the cave, she dances in her most charming manner until every one applauds. The sun-goddess, who thought no one could be happy without her, is impelled by curiosity to see who is receiving so much praise. As she comes to the door of the cave she sees for the first time the reflection of her own beautiful self, and, entranced by the sight, follows the mirror away from the cave. The people dance with joy at the return of the Sun and the play ends with a fan dance by Uzume and the goddess.

An excellent subject for a Christmas pantomime is the old theme of Santa Claus and his brownie workmen, who make the Christmas toys. It has been used in many varying forms, for it is a subject of which the little children never

tire. Here is one version. The pantomime begins in Santa's shop, where the brownies are at work at the forge, at the carpenter's bench, cooking, sewing, and painting dolls and books. Santa Claus goes about examining the work with gestures of approval. At a signal all the brownies stop work and hurriedly fill his huge pack; then, as reindeer feet and bells are heard outside, they gather up the remaining toys and follow Santa from the room. For this scene we use music of "The Brownies," by Hugo Reinhold, to the marked rhythm of which the workmen keep time. At intervals all stop work and rock with silent laughter.

The next scene begins with the stealthy entrance of the brownies into the children's home, where the little stockings hang in front of the fireplace. They look about and listen at the keyholes until satisfied that no one is awake, then gaily form a ring and dance in awkward fashion. Sleigh-bells and reindeer feet are heard outside, and Santa enters, bending beneath his heavy load. While two brownies help him fill the stockings, the others keep watch to see that no mortal disturbs. Their work done, all steal away and the bells and hoof-beats, growing fainter in the distance, announce their departure.

The third scene is on Christmas morning. Children's laughter is heard and then two boys and two girls, dressed in pajamas and wrappers, burst into the room. They seize their stockings and, examining the contents, each chooses his favorite gift—the girls, dolls; the boys, drum and horn. First the boys march about drumming and tooting; then, as the music changes to a lullaby, the girls rock their dolls in their arms. Father and mother enter, and the scene closes

with the children gathered round the parents showing their gifts. This pantomime may begin with the scene in the children's home Christmas eve, or it may begin in the shop and close with the filling of the stockings.

A similar play offers a very simple example of pantomime combined with song and dance. Here, in the second scene, instead of stockings, the brownies and their master find a Christmas tree to fill. This they do with much lively pantomime and, the work finished, dance wildly round the tree. Just then children's voices are heard singing a Christmas carol. The brownies run out, but before Santa can escape the children have surrounded him. They welcome him with the song:

> This tree was grown for Christmas Day.
> Hail old father Christmas, etc.[1]

Then the children dance in partners around the tree, and in the excitement "Old Father Christmas" slips out.

One form of pantomime which stands alone is the shadowgraph. It is readily appreciated by children, but is a means of representation not adapted to many subjects because of its limitations. There can be very few characters on the stage at once, and the actions must involve large movements of the body and limbs to make interesting pictures. Many of the Mother Goose rhymes make successful shadowgraphs and some of the old fairy tales, as "The Elves and the Shoemaker" or "Snow-white and Rose-red." At one Thanksgiving celebration the little children illustrated very successfully the old kindergarten song "Shall we show you

[1] "The Christmas Tree," by Myles B. Foster, in Modern Music Primer.

how the farmer plows his field in the spring?" etc. The farmer plowed, sowed, reaped, and carried his grain to the mill; the mother made the bread; the children ate it, and then danced happily at the end. We have tried shadow pictures for patriotic celebrations, but with poor success, since color and spoken sentiments are important features of such occasions. Perhaps the greatest advantages of the shadow play are the small number of rehearsals necessary and the simplicity of the properties. Cardboard, paper, cloth, sticks, and an old hat are transformable in a shadowgraph to almost anything under the sun.



# XXIV

## DRAMATIZATION IN PRIMARY GRADES. DIALOGUE AND MODIFIED PANTOMIME

A COMBINATION of pantomime with memorized poems or songs offers a very useful and simple form of primary entertainment. A second grade programme furnishes an illustration. The Old Year, bent and feeble, slowly walks across the stage and disappears. The New Year follows, dancing gaily. She sings a song composed by the children about "The Little New Year," and then summons the months one by one. Each month introduces himself in a short characteristic pantomime—April laughing and crying, March blowing about like the wind, and September reaping. After taking their places in three seasonal groups, each month steps forward in order and recites an appropriate poem. At the close all dance off in a procession.

Another example of the same type of work is a fall assembly given by a third grade which was reading parts of "Hiawatha" in connection with its study of pioneer life in this country. Six children recited "Blessing the Corn-fields," while another group dressed as Indians dramatized the last verses, which describe the corn-husking:

> On the border of the forest,
> Underneath the fragrant pine-trees,
> Sat the old men and the warriors
> Smoking in the pleasant shadow.

In uninterrupted silence
Looked they at the gamesome labor
Of the young men and the the women.

And whene'er some lucky maiden
Found a red ear in the husking,
Found a maize-ear red as blood is,
"Nushka!" cried they all together,
"Nushka! you shall have a sweetheart,
You shall have a handsome husband!"
"Ugh!" the old men all responded
From their seats beneath the pine-trees.

The husking scene was followed by a dance descriptive of the different activities connected with the Indian's harvest,—cutting the corn, making it into bundles, carrying it home, husking, and so on. An Indian harvest song composed by the class closed the scene.

Many assemblies of this sort are given in the first grade. A characteristic programme is made up of Stevenson's poems, many of which are memorized in this class. It begins with the "Marching Song," sung by the class, as a group of grenadiers march, playing on combs; "Willie cocks his Highland bonnet"; "Johnnie beats the drum"; "Mary Jane commands the party"; "Peter leads the rear," and "The napkin like a banner waves upon a stick." This is followed by a short account of Robert Louis Stevenson and the recitation of several poems, each prefaced by some fact in the writer's boyhood which led to the later writing of the poem in question. The three closing poems are dramatized as they are recited. A child with pail and shovel recites "When I was down beside the sea"; a child

under an umbrella, imitating a walk in the rain, recites "Rain"; and four children wearing head-dresses or decorations to suggest

> "Little Indian, Sioux, or Crow,
> Little Frosty Eskimo,
> Little Turk or Japanee"

take the parts of "Foreign Children," while another child addresses them in the words of the poem.

This use of poems and songs with some descriptive action is of course a simpler combination of the spoken word with pantomime than the introduction of dialogue into scenes for the most part pantomimic. In the beginnings of dialogue the children are encouraged to speak only where words come spontaneously because they are necessary to express the thought. In one second grade version of "Sleeping Beauty" this plan was followed. In the first scene, when King and Queen receive the fairy visitors on the Princess's first birthday, only a few remarks were made, such as a direction to the nurse to bring in the baby, the good wishes of the fairies—"The Princess shall be beautiful," and so on—the wicked fairy's curse, and the King's command that all spindles shall be banished from his kingdom. In the second scene, which represented three rooms in the castle, on the Princess's sixteenth birthday, the servants in the kitchen, and the King, Queen, and Courtiers in the throne-room acted in silence; but the Princess, visiting the tower, asked the old granny she found spinning what she was doing, and again, begged to be allowed to try the spindle herself. The last scene, in which the Prince wakened the Princess

and all the sleeping castle, was chiefly pantomime, with a sentence or two between the Prince and Princess when she awakened. It should be added, however, that this story has also been given very successfully entirely in pantomime.

Often the nature of a story makes the pantomimic form seem most natural in some scenes, and dialogue in others. For example, in a first grade dramatization of "The Elves and the Shoemaker" dialogue and pantomime alternate throughout the play, the humans speaking their parts, the elfin folk using the language of action alone.

This play opens with the shoemaker at his bench singing one of the kindergarten "cobbler" songs. He works in time to the music with imaginary thread or awl, and at intervals taps rhythmically on a wooden sole with a small hammer. The wife enters.

WIFE. Husband, have you any money to-day? The children need new clothes, and we have very little food in the house.

SHOEMAKER. I am sorry, but I spent my last money for this leather here. I have cut out this pair of shoes, and to-morrow morning I will get up early and make them. I hope some customer will come in and buy them.

WIFE. Well, we will do the best we can.

That night two elves come and make the shoes the shoemaker has prepared. They summon a band of other elves to see their work, and then all join in an elfin dance. This scene is entirely in pantomime, with musical accompaniment directing the children's actions.

The surprise of the good man and his wife the next morn-

ing when they find the shoes beautifully made, and the visit of a customer who buys the shoes for his child, is told in simple dialogue. The wife, thinking fairies must have made the shoes, suggests to her husband that they watch for them the following night. The shoemaker agrees. Then they go to the shops, the man to buy the leather, the wife for food and clothing. On their return the shoemaker cuts out two new pairs of shoes, and, leaving them on the bench, hides with his wife behind the door. Unseen, they watch the elves, who repeat the scene of the previous night. The grateful couple decide to do something for the kind fairies.

WIFE. Oh! did you see those poor little elves? They had nothing on except those little green skins.

SHOEMAKER. I'll make them some little red shoes.

WIFE. And I'll make them little red coats and trousers.

In the morning there are customers again; a father with his two children. As the imaginary shoes are tried on there ensues a conversation about their fit and appearance, ending with the sale of the shoes, the customer remarking, "They are such fine shoes I will give you double your price."

Now the shoemaker and wife sit down to make their gifts for the elves, singing, meantime, the "cobbler" song with which the play opens. The clothes are finished and placed on the bench, where at night the elves find them, dress themselves with manifestations of great delight, and dance again with the elfin band. When the elves have gone the husband and wife appear and announce happily: "Now we shall never be poor any more."

But since children find it difficult to explain in dialogue

all that is necessary to make some stories quite clear to an audience, it is often a good plan for one to read or tell parts of the story and others to act only the simpler scenes. Where it is not desirable to spend time to memorize the speeches, even the dialogue may be read by the different characters with as much action as is possible when reading. By either of these plans interesting plays are easily worked out by the children from the more dramatic stories in any good reader. This is an especially useful type of work for the latter part of the second year, when children are able to read easily and expressively. Not until the third grade is reached can children satisfactorily carry out a real dialogue without the aid of description, pantomime, or songs and poems.

"Hänsel and Gretel" is a suitable story for a third grade dramatization in dialogue, and one which appeals strongly to children's dramatic instincts. The story as told in Humperdinck's opera is better than the original Grimm tale. This version was made the foundation for an excellent play by one third grade. Naturally the story was much abbreviated, but all the important scenes were carried out.

The children were sent by the angry mother into the woods, where they gathered strawberries, were lost, and then fell asleep after a visit from the Sandman. They awoke to discover the curious little gingerbread house, and while nibbling at the cookies hanging from its low eaves, were surprised by the old witch, who put Hänsel in a pen, drove Gretel into the house, and then indulged in a mad ride on her broomstick nag. The subsequent feeding of Hänsel, the efforts of the witch to get Gretel into the oven



THIRD-GRADE HÄNSEL AND GRETEL PLAY. THE GINGERBREAD CHILDREN COME TO LIFE



SECOND-GRADE PANTOMIME. PIERRETTE AND HER FRIENDS

prepared for the children, and Gretel's final success in pushing in the old witch herself, were carried out through a very clear dialogue and most spirited action. The use of the lovely little songs "Susie, little Susie," sung in the first scene by Hänsel and Gretel, and of "There stands a little man in the wood alone," sung by Gretel in the woods, gave an added charm to the play.

Another original third grade play was "Abraham Lincoln and His Book." It consisted of four scenes setting forth an incident in Abraham's boyhood.

*Scene 1*—A country road. Three boys are walking along. Abraham Lincoln, running, overtakes them.

*There is a conversation between* ABRAHAM *and the boys in which* ABRAHAM, *much to the surprise of his friends, announces his intention of asking* MR. CRAWFORD, "*Old Blue Nose*," *to lend him* "*The Life of Washington.*"

*Scene 2*—MR. CRAWFORD'S house. MR. CRAWFORD reading. Looks up and sees little ABE.

MR. CRAWFORD (*crossly*). Who are you and what do you want here?

ABE. My name is Abraham Lincoln.

*Abraham asks for the book.*

MR. CRAWFORD. What! Do you think I would loan a big book to a little boy like you? Why don't you read your own books?

ABE. I have read my own books, Mr. Crawford, until I know them by heart.

MR. CRAWFORD. What books have you of your own?

ABE. We have the Bible, "Pilgrim's Progress," and "Æsop's Fables." I read all the books I can get hold of. Won't you please let me take your book on Washington?

*In the end* ABE *gets the book upon promising to return it in good condition.*

*Scene 3*—Same as *Scene 1*. ABE seated on a stump looking sad. The boys come up, and he tells them how he got the book from MR. CRAWFORD, read it by the light of the fire in the fireplace, and then put it carefully on the shelf between two logs. It had stormed in the night and the book was ruined.

*Scene 4*—MR. CRAWFORD'S house. MR. CRAWFORD reading as ABE confesses the accident to the book.

MR. CRAWFORD. What! My book ruined? You promised to treat it as if it were gold. What! What! You rascal, you must pay for this.

ABE. I shall be glad to do anything I can to pay for it, but I have no money. What can I do to settle for it, Mr. Crawford?

MR. CRAWFORD. You can cut fodder corn for me. I need help.

Although the incident chosen for this play gave little opportunity for dramatic effect, the simple scenes were given in a very direct and convincing way by the boys who took part. As the third grade makes a special study of Lincoln, anything relative to his life is always of vital interest to the class.

The third grade has given other plays in dialogue which were not original; for example, the old second grade favorite of "Sleeping Beauty" and a play representing the visit of the friendly Indians to the Pilgrims on the first Thanksgiving

Day, both of which are found in Johnson and Barnum's "Book of Plays for Little Actors." They have also given Christina Rossetti's poetical "Pageant of the Months," closing it with a charming dance of the months.

As has been shown in the preceding pages, dancing plays an important part in the dramatic work of the primary grades. Dancing is natural for children; it provides effective scenes with little effort, and gives opportunity for a large number of children to take part. Sometimes these dances are purely formal dance figures, frequently folk dances which are introduced into such scenes as the ball in "Cinderella," "Snow-white's Wedding," and the last act of "Hänsel and Gretel," where the gingerbread children dance together after the death of the old witch. Often the dance is pantomimic or symbolic, and forms an integral part of the play. For example, in "Sleeping Beauty" the fairy gifts of good wishes have sometimes been indicated in gesture language and the whole bound together by a simple ring dance. In the "Elves and the Shoemaker" the "Danish Shoemaker's Dance" was used when the elves danced at night, thus describing in pantomime the process of making the shoes. The children are encouraged to originate short descriptive dances, such as weaving, gardening, or a harvest dance. These sometimes stand alone as one part of an entertainment.

## XXV

### DEVELOPMENT IN THE MIDDLE SCHOOL, GRADES FOUR, FIVE, AND SIX

SO far we have taken up in detail the subject-matter and form of dramatic work in the primary grades alone, merely suggesting some aspects of upper grade work. We will now consider more closely these succeeding years, for the purpose of convenience, regarding the fourth, fifth, and sixth as one group. Not that there is a sharp break between any two successive grades,—although in comparison with the third grade, fourth grade children show a marked advance in interests as well as in method of attacking a subject,—but because there is here a decided change in the curriculum, with an increased number of subjects and a beginning of specialization, which influences the character of dramatization. In the middle school the choice of subjects for play and pantomime is determined mainly by the special history and literature of each grade.

There is still, as in the beginning, an interest in holidays, but instead of Santa Claus and the brownies at Christmas time we have now a scene showing the old English custom of "Wassailing the Apple-trees," "Christmas at Bracebridge Hall," or perhaps a German play, giving in the native tongue a family Christmas scene in that country.

In the fourth grade the study of the early Greeks and Norsemen gives material for such original plays as "The Daring Vow of King Harold" or "A Scene in Sparta"; original dialogue, adequate for a series of short dramatic scenes, being quite within the powers of fourth grade children. From the literature of the grade result dramatizations of "The Pied Piper," "Siegfried," "Arabian Nights," or scenes from "Alice in Wonderland," in which the dialogue is not original, but is made up of direct quotations, with few changes of the language of the text. The Tortoise and the Griffin in "Alice in Wonderland" furnish good examples of the burlesque representation of animals—a point of view quite different from their serious imitation by the first two grades.

In the fifth grade there are two interests which influence dramatization; first, the study of the age of chivalry through stories of "Arthur and His Round Table," "Bayard and the Cid," "Roland," "Charlemagne," and, in contrast to these knights, the popular hero, Robin Hood; and, second, certain unrelated literary material, in particular "Hiawatha" and "The King of the Golden River." Subjects in themselves so essentially dramatic are bound to stimulate the children's dramatic tendencies, and some stirring plays have been developed by this class, plays in which the children's sympathetic interpretation of the characters has genuinely moved their audience, both young and old. On one occasion this class gave "Sweet-briar," a May Day play with a mediæval setting, by Dorothea Gore Browne, published in London.

The sixth grade, which studies the colonization of America, has given in dramatic form many and varied pictures of

Puritan life in Holland and America, with an occasional play dealing with the early Dutch history of New York. They have at one time or another dramatized the poems of "Miles Standish," "Evangeline," "Birds of Killingsworth," "Marmion," "The Lay of the Last Minstrel," and the story of "The Man Without a Country"—all subjects from the class literature. The historical plays are original in scene and dialogue; the dramatized poems are frequently made up of direct quotations supplemented by original lines, where the poem uses the third person. By the sixth year the power to sustain a play through a number of fairly complex scenes marks a decided advance from the simple efforts of the fourth year.

This brief outline of dramatic subjects in the middle school shows the constant tendency to emphasize dialogue in contrast to the predominating pantomimic form of the earlier years. However, this does not mean that the varied types of expression found in the primary are lost—nearly all are occasionally shown, though much elaborated. Pantomime is practically dropped, except the pantomimic dance, which plays a large part in our general school assemblies. Outlines of several such pantomimes are given in the chapter on dancing.

In Appendix C some of the most typical of the plays already referred to are given or described. They will serve to fill out this brief account of the dramatic activites of the middle school, as far as the sixth grade. The seventh and eighth grades approximate in their methods those of the high school,—dealt with more generally elsewhere in this book.

# XXVI

## METHOD OF WORK

AS to the best means of developing a subject, this varies according to the age of the young dramatists. With the youngest children, a tale well told by the teacher is the best of all inspirations for dramatization. (Parallel to this is the well-written story, which children in the last half of the second and beginning of the third year can read themselves.) A story for little children to act should be told as dramatically as possible, eliminating all undramatic details. For example, "The Elves and the Shoemaker," though in itself a dramatic story, is usually written in a narrative style, which gives the children no suggestion for the form of a dramatic interpretation.

In planning this play in the first grade, the fairy tale was told with such attention to important details of action and words that the scenes of the play were practically outlined for the children in the story itself. Similar suggestion was given in the Hallowe'en assembly referred to before. Here, to fit in with the general plan, the second grade was chosen to represent witches. As the children had too little conception of Hallowe'en to make an interesting programme, the teacher told a story of "In the Woods on Hallowe'en," describing the squirrels at play, the children's nutting party,

and the witch's visit, thus giving the little people a dramatic conception which they could intelligently carry out.

Not until the latter part of the third or the beginning of the fourth year should the writing of plays by the children themselves be attempted. However, in the primary the children's original dialogue is often written down by the teacher for them to memorize, so that they may be sure of their lines in the excitement of the final production. When children do begin to write their own plays, the dramatic result is better if dialogue is developed simultaneously with action, varying with successive rehearsals, and not written until fairly well formulated. Sometimes, as early as the fifth grade, the dialogue may profitably be written first for the training in English; yet even then the dramatic side of the work is stronger if the play is roughly acted out, to get the general movement of the scenes, before the dialogue is begun. Although this method of composing a play is carried up into the sixth grade, it is not the usual one there. On account of the greater maturity of the pupils and because dramatization is so closely related to the English and history, a less elementary method of development is employed for important plays. For example, the Thanksgiving play already referred to was written by the class before any action was rehearsed.

As we have shown, the emphasis in the elementary school has been upon original dramatic work, with the use of an occasional published play. Though the printed play has its use, it does not take the place of the training gained by the children in constructing their own dramas. Books of plays are sometimes used as early as the third grade, but

more often in the middle school, when the children's ability to criticize the formal results of their own efforts begins to surpass their power to create. Then the well-written play satisfies their desire for form, at the same time furnishing a standard for subsequent original compositions. Much the same purpose is served by using such a story as "Alice in Wonderland," which provides the dialogue in a literary form and necessitates only the selection of scenes and their interpretation by the children.

But whatever the method employed in working out childish dramatizations, the one result most to be desired is action—action full of life and feeling, no matter how crude the dramatic form may be. This point was well illustrated in a Lincoln programme given by a group of nine-year-old boys in the third grade. The incident where Lincoln interrupted his horseback journey with a group of gentlemen, to return a fallen bird to its nest, was one of the scenes chosen by the boys, and the words of the dialogue were their own. Hats furnished the only special costumes, and the riders galloped on their own legs up and down the aisles of the classroom, stopping in an open space in front for the talk. Yet there was such genuine feeling shown all through the little drama that it held the childish audience breathlessly interested and brought tears to the eyes of the adults present. No amount of costuming or of scenery could have replaced the sincerity of expression due to the emotional impulse felt by the children.

How to obtain this natural expression from the children, and at the same time assist them to put it into a form which will carry their idea to the audience, is the real problem of the

teacher. The successful teacher must have a sympathetic appreciation of the children's point of view and be quick to see the value of their spontaneous expressions, making permanent those which are worth while. It depends on her to bind into a related whole the more or less fragmentary suggestions of the children, and to do this she must have a plan of her own, though ready to modify or abandon it as they develop their own ideas. No matter how dramatic a group of children, they cannot produce a successful play without guidance, for they have not sufficient experience to seize upon the dramatic point in a situation, and still less the power to imagine the final stage picture.

With the youngest children, who are entirely lacking in self-consciousness, the appeal is chiefly to the emotions. Any other method makes them artificial, or, if suggestions are carried too far for their imagination, they forget them and retain only what is natural. For example, in "The Elves and the Shoemaker" additions made by the teacher to the children's original dialogue were forgotten at the final performance. If any particular idea is within the range of childish emotion, an imaginative child can express it in some fairly adequate manner. If the first expression is not satisfactory, we must present the situation in such a way that the child will see what it demands in action—we must not dictate the external form. It makes an immeasurable difference in the results whether we say to a child acting a mother, "Smile at your baby as mother smiles at you" or, "Smile like this"; whether we ask in the Christmas pantomime, "What do you do when you find your presents Christmas morning?" or dictate, "Now jump up and down to show that you are glad." To

further illustrate this point: in dramatizing "Sleeping Beauty" the mother sat placidly looking on while the wicked fairy pronounced her curse on the baby princess. When it was suggested to the child representing the queen that she ought to do what any real mother would do if her child was in danger, she at once responded by running to the baby and throwing her arms across the cradle in a most dramatic manner. In rehearsing with little children, constantly review the story they are acting in a way to appeal to their imagination, speaking to them in their character of Hänsel, Gretel, or others. In pantomime, to aid creative expression, repeat in dramatic manner parts of the story as the children act.

As soon as children begin to act with some conscious purpose of interpretation, say in the second grade, the social point of view, the sense of having to tell one's story to the audience so that it may be understood, is a great help in securing satisfactory results. Some children, it is true, are so lacking in imagination that they must be encouraged by the suggestive demonstration of another. In such cases a dramatic child of the group is a safer model than an adult, since he interprets on a plane more comprehensible to his classmates. On the other hand, a child not able himself to act a part can often make helpful suggestions to the one who takes the rôle. If children are led to consider what will best tell their story to some one who does not know it, even the little ones are often able to select the most dramatic incidents for their play, and, when final parts are assigned, the judgment of the group can in a degree be relied on to choose those best adapted for the different characters,

though more often the teacher makes the final decision. At some time or other every child should take part in a final production. There is no better way to accomplish this than to utilize the less-gifted as ladies, gentlemen, soldiers, standard-bearers, and so on. Even a minor part makes a child feel that he is necessary for the success of the whole, a point of great importance on the side of social development: and a resourceful teacher can find or invent something which any child can do.

Though we have emphasized the importance of the children's own interpretation, we must recognize that there are many details beyond their experience or their power of imagining which are required to give their plays acceptable dramatic form. Little children do not realize, until it is pointed out to them, the necessity of facing the audience when speaking, of preparing them for a situation, of emphasizing the entrance of an important person, of giving time for an action, or of having balance in grouping. These things must be considered. Yet none of them should be carried beyond a child's power of appreciation or his ability to put into practice. In fact, to make childish dramatization worth while we must thoroughly understand the limits of normal dramatic accomplishment at a given age.

In working with the older of the two groups which we are considering, we can begin to appeal to the critical faculty as well as to the emotions. Unlike the very young children, who only want to act, these older boys and girls enjoy discussing the preliminaries of a play, criticizing different points during rehearsals—possibly changing their first plan—

and will even work patiently over details in the delivery of their lines. They begin to have an intellectual interest in the leader's suggestions, which they can now apply without loss of spontaneity. However, much personal criticism of individuals should be avoided, as self-consciousness develops during this period. On account of which oversensitiveness, it is often necessary to make special effort to keep up the children's enthusiasm and faith in their own ability.

One way in which this group shows increased ability is in the matter of playwriting. They now feel the necessity for telling in the dialogue events which have happened before the scene takes place, an appreciation quite beyond the younger children, whose plays must be familiar tales or be supplemented by story-telling. They also show some understanding of simple points in stage-craft, for example, the use of the stage as a picture where only one side is shown. This is a very difficult idea for the younger children, the majority of whose assemblies are given in an open space without a background. Of course, the increased power of this older group is only a matter of degree; and, like the younger ones, they need constant help in all matters pertaining to the production of a play.

It is in the middle school that the class spirit, the appreciation of team-work, first assumes definite form. This cooperative spirit rules in the writing of original plays. For example, in the Thanksgiving play quoted before, every child wrote a first scene which was submitted to the class. The best parts of each were selected, and then, in the same manner, they proceeded with the other scenes. The choice

of actors for special parts, after a trial by the candidates, may safely be left to these older children—usually better critics of each other than of themselves—for they are now willing to subordinate personal preference to the success of the whole for the honor of the class.



# APPENDICES

## APPENDIX A

### Specimen Programmes of Festivals Held at the Ethical Culture School

### ETHICAL CULTURE SCHOOL

# ALL SOULS' DAY COMMEMORATION

**OCTOBER 30, 1908**

The names chosen for recall by the pupils of the school are the following

**HEROES OF ACTION**

ALFRED THE GREAT, 849–901 — CHAMPLAIN, 1570–1635

**SCIENTISTS**

LAVOISIER, 1748–1794 — DARWIN, 1809–1882

KELVIN, 1824–1907

**MATHEMATICIAN**

EUCLID, about B.C. 300

**INVENTOR**

MORSE, 1791–1872

**ARTIST**

MICHAEL ANGELO, 1475–1564

**MUSICIAN**

BACH, 1685–1750

**EDUCATOR**

VITTORINO DA FELTRE, 1378–1446

**POETS AND WRITERS**

HOMER, about B.C. 850 — CAESAR, B.C. 101–44

HEINE, 1797–1856 — BERANGER, 1780–1857

1608 MILTON 1908

The following shorter programme for 1910 weaves in the names of recently deceased artists and writers

# ALL SOULS' DAY COMMEMORATION

Song: "Bach Choral No. II"

## SCIENCE

LOUIS PASTEUR, 1822–1895

SIR ISAAC NEWTON, 1642–1727

## ART

WINSLOW HOMER, 1836–1910

WILLIAM HOLMAN HUNT, 1827–1910

## HISTORY

WILLIAM EWART GLADSTONE, 1809–1898

## MUSIC

JOHANN SEBASTIAN BACH, 1685–1750
Violin and Piano Duet. Melody for G String

## LITERATURE

RICHARD WATSON GILDER, 1844–1910

SAMUEL LANGHORNE CLEMENS (Mark Twain), 1835–1910

Song: "The Fleeting Snow and the Enduring Soul" (Elgar)

# APPENDIX

Thanksgiving Exercises by Grade VII

## A HARVEST FESTIVAL

Song: "To a Fringed Gentian"

### I. THE CALL TO THE HARVEST FEAST

Recitative: "Thou Shalt Observe the Feast"
Procession of boys
Chorus of maidens
(Violins by pupils from Grade VIII, Alpha, Beta, Gamma, and Delta)
Scythe Song: "Hush, Ah Hush" (Andrew Lang)
Recitative: "While the Earth Remaineth"

School Song: "Wake Viol and Flute"

### II. OLD ENGLISH HARVEST HOME CELEBRATION

Old English Harvest Song
The Master's Welcome (Herrick)
Autumn Song (Stedman)
Old English custom of Saving the Corn-baby
Laborers' greeting to master and mistress
Country dance—The Sir Roger de Coverley
The Mistress's Reply (Herrick)

Primary Songs: (*a*)—"A Child's Thanksgiving"
(*b*)—"Thanksgiving Song"

### III. THE SPIRIT OF HARVEST HOME IN AMERICA

North, East, South, and West bring harvest tributes to America
America accepts the tribute

School Song: "America"

(Note: The verses are selected from Whitman, Malone, Morris, and Garland.)

# THANKSGIVING EXERCISES

IN CHARGE OF GRADE V

Song: "TO GRANDMOTHERS"

ACT I. In the Garret—Preparation for Thanksgiving

Song: "HARVEST HOME"

ACT II. In the Dining-room—The Play

INTRODUCTION BY THE FAIRY OF THE PAST

SCENE 1—Autumn Memories

SCENE 2—The Harvesters' Song

SCENE 3—Priscilla and Prudence

SCENE 4—The Pilgrims

SCENE 5—An Indian Camp

SCENE 6—Miles Standish's House

SCENE 7—The Town Meeting

SCENE 8—The First Thanksgiving in New England

SCENE 9—Thanksgiving To-day

"Home, Sweet Home"

"THE CORN SONG" SCHOOL

# APPENDIX

## THE STORY OF THE PILGRIMS

TOLD BY THE

MEMBERS OF THE SIXTH GRADE

The festival shows the intensive study the grade has made of the historical background of one of the colonies. Because there is much that is typical in this colony, the closer study of it makes possible a clearer understanding of all our early history.

The children prepared all the scenes with exception of the last two. Members of Grade II and the High School have shared in the preparation of the festival and the decoration of the stage.

## THE SCENES

### THE PILGRIMS IN HOLLAND

JOHN CARVER'S HOME:

The dissatisfaction in Holland
The Pilgrims fear their children may lose English traditions

THE DEPARTURE FROM DELFTHAVEN:

Elder Robinson's farewell to his people who are leaving for America

### THE PILGRIMS IN AMERICA

FIRST DAYS:

The challenge by the Indians
The defiance by Miles Standish
Early hardships
Preparations for the First Thanksgiving Dinner

THE TRANSITION:

The First Singing-school

TO-DAY:

The Pilgrim Influence in American Life
The President's Proclamation

Interspersed between the scenes, songs relating to the harvest festival will be sung by the school.

The Pilgrim fathers sailed
To the land of the forest and lea,
Where the wind in the tree-tops wailed
To the echoing sound of the sea.

Upon the ocean deep
They made a compact wise
That the laws they all would keep,
Whatever might arise.

On Plymouth Rock they trod
In that bleak and dreary bay,
And o'er the snow-clad sod
The Pilgrims made their way.

And from this Pilgrim band
A mighty nation grew,
Giving this happy land
Religion and liberty true.

Words and music by Grade VI

# THANKSGIVING EXERCISES

## IN CHARGE OF GRADE VIII

### I. INTRODUCTION

Why corn is the theme
Whittier's "Corn Song" (arranged in chronological order)
How the theme was worked out

### II. SCENE I—BUYING AND PLANTING THE CORN

Time—That of the early Pilgrims
Place—A newly cleared field (stumps still standing)
Persons—A Pilgrim father, two children, and an Indian
Incidents—The barter, the proverb, the planting, the rime, the rebuke, the call to supper

### III. THE FIRST FOUR STANZAS OF THE "CORN SONG"

A summary of the history of the corn so far (stanzas 1 and 2) and a description leading to the next scene (stanzas 3 and 4)

### IV. SCENE II—THE HUSKING-BEE

PART 1—Husking the corn
Time—Several generations later than Scene I
Place—A New England barn
Persons—A farmer, his son, daughter, and neighbors
Incidents—Singing of stanzas 5 and 6 of "Corn Song" by Grade VII, and later by Grades VII and VIII; braiding of seed corn; finding of red ear; rime; finding of crooked ear; dialogue

### V. SONG: "HARVEST HOME"

("Wake Viol and Flute") p. 63, Second Book of "Modern Music Series"—in preparation for the frolic scene

### VI. SCENE II—THE HUSKING-BEE

PART 2—The Frolic
Time, etc., as in Part 1
Incidents—Game of Blind-man's Buff; corn-stalk fiddles, etc.; music and dancing; Song: "Wake Viol and Flute," by Grades VII and VIII

### VII. SONG: "THE DYING YEAR"

(p. 140, by Grade VII)—in preparation for the home scene—desolation outside, but cheer within

### VIII. SCENE III—THANKSGIVING EVE AT HOME

Time—As in Scene II
Place—An old-fashioned kitchen
Persons—A father, mother, grandmother, and children
Incidents—Pounding the corn; sifting the meal; setting the table; cornmeal mush; stanzas of "Corn Song," 7 and 8, sung by Grade VII; return of father; dialogue; gathering about the table; stanzas 9 and 10, by Grade VII; curtain; pop-corn; corn-stalk fiddles; "Thanksgiving Song"; Indian legend of origin of corn; reading; sewing; spinning; tableau; "Home, Sweet Home"

### IX. ADDRESS: Dr. ADLER

# APPENDIX

## PROGRAMME OF CHRISTMAS FESTIVAL

I. PAGEANT OF PLAYERS. GRAND MARCH BY THE ORCHESTRA

WASSAIL SONG. THE SCHOOL

## A GARLAND OF DIVERTING PLAYS AND PANTOMIMES

II. THE SHOEMAKER AND THE ELVES. GRADE I

The poor shoemaker and his wife lament their ill-fortune. The little elves determine to help them. Good-fortune begins: the shoemaker and his wife discover their benefactors, and show their gratitude to the elves. The elves' rejoicing.

SONG, "SILENT NIGHT." GRADES IV TO VI

III. THE AMBITIOUS FIR-TREE: A Danish Legend. GRADE II

The little fir-tree tells the forest of its longing to grow and go forth, like the great felled trees, to see the world. The birds tell of the glorious fate of the great trees, and increase the fir-tree's impatience. At last the wood-cutters chop down the fir-tree. It becomes a Christmas tree, and the delight of the children in their revels.

SONG, "GOOD KING WENCESLAS." GRADES VII—VIII

## IV. THE MIRROR OF THE SUN-GODDESS: A Japanese Fairy Tale.

GRADE III

The Sun-goddess flees to a cave, leaving the world in darkness. The sorrow of the people. Uzume discovers the hiding-place, and plans to entice her from the cave. Uzume dances. The Sun-goddess, hearing the applause, is surprised at the merriment, and peeps out. She follows her own reflection in the mirror, believing it to be Uzume. Joy of the people because of her return to earth.

SONG, "HAIL, OLD FATHER CHRISTMAS." — PRIMARY CHORUS AND SCHOOL

## V. ALICE IN WONDERLAND: A Fantasy.

GRADE IV

A peep into the Queen of Hearts' garden. The Queen orders an execution or two. The Mock Turtle tells his story. The Lobster-Quadrille.

SONGS, "I HEAR ALONG THE STREET." — NORMAL STUDENTS

"I HEARD THE BELLS" — HIGH SCHOOL

## VI. PEACE AND GOOD-WILL AMONG THE INDIANS: Being the Ceremony of the Peace-Pipe from the Song of "Hiawatha."

GRADE V

After prayer and fasting, the medicine-man, the prophet of the nation, sees the signal-fire of the Great Spirit, and interprets to the assembled warriors the message of peace. To ratify their friendship the warriors of the various tribes smoke the pipe of peace, chanting an Ojibway ceremonial song. The council breaks up into the usual informal dance of the Indians.

The message of peace from the chief of the Cheyennes and Dakotas to the strangers from across the Great Water.

SONG, "DECK THE HALL." — THE SCHOOL

## VII. THE BABES IN THE WOOD: An Old English Pantomime and Harlequinade.

GRADE VI

The Wicked Uncle and the Innocent Babes. The ruffians fulfil their horrid purpose. The birds take pity on the victims. The Clown and Pantaloon on the trail of the villains. Columbine and Harlequin to the rescue. Restoration and rejoicing.

SONG, "A DAY OF JOY AND FEASTING." — THE SCHOOL

# APPENDIX

## PROGRAMME OF GERMAN CHRISTMAS

## DEUTSCHE WEIHNACHTSFEIER 1910

### GLÜCKWUNSCH

Wir wuenschen euch so viel Glueck und Segen,
Als Sternelein am Himmel steh'n
Und Sandkoernlein im Meere sind.
Ihr sollt so lange gesund sein,
Bis ein Muehlstein schwimmt ueber'n Rhein.
Ihr sollt so lange sein gesund,
Bis eine Feder wiegt ein Pfund.
Ihr sollt eure Tage und Jahre in Freude und Frieden verleben,
Bis ein Voeglein in den Himmel tut schwehen.
Ihr sollt sie in Glueck und Ruhe verbringen,
Bis sich der Hahn auf dem Kirchturm in den Himmel tut schwingen!

### I

### FEIERLICHER AUFZUG ALLER TEILNEHMER

Marsch aus den Meistersingern — SCHUL-ORCHESTER

Teilnehmer: Musikanten. Foerster. Bauernfamilien. Nachtwaechter. Moenche. Feen. Ausrufer mit Wunschzettel. Wunschfee.

Wuensche personifiziert: Puppen. Kaninchen. Mechanische Spielsachen. Knallbonbons. Zuckerwerk. Hanswurst. Schachtel-Kaspar.

Gesang: "Morgen kommt der Weihnachtsmann" — V, VI, VII, UND VIII KLASSE

### II

### FEIERLICHER AUFZUG DER FOERSTER

Gang nach dem Walde. Faellen des Baumes. Rueckkehr zum Dorfe und Schmuecken des Baumes. Aufstellen des Baumes im Heim. — VI KLASSE

Gesang: "Tannenbaum" — GANZE SCHULE

III

## DAS GEHEIMNIS DER WUNSCHKISTE

Eintritt des Ausrufers mit Wunschzettel. Aufmachen der Wunschkiste. Tanz der Wuensche.

VI KLASSE

IV

## WEIHNACHTSABEND

Eintritt der Erwachsenen. Empfang der Kinder. Tanz um den Baum. Bescherung. Spiele und Taenze. Fahrende Musikanten. Musikalische Weihnachtsfeier: Kindersymphonie von Ernst Simon.

Gesange: "Ihr Kinderlein, kommet." (Erwachsene)
"O, du froehliche." (Kinder)
"Ihr Eltern, gute Nacht!" (Nachtwaechter)

V, VI, VII, UND VIII KLASSE

V

## RUHE DER NACHT

Daemmerung. Nachtwaechterruf. Gesang der Moenche. Feentanz.

VI UND VII KLASSE

Gesang: "Stille Nacht."

GANZE SCHULE

VI

## FREUDE DES MORGENS

Einlaeutung des Weihnachtsmorgens. Schillers Ode, "An die Freude," nach Beethovens neunter Symphonie.

CHOR DER HOEHERN SCHULE

## FEIERLICHER RÜCKZUG ZUM MARSCH AUS DEN MEISTERSINGERN

NACHTWÄCHTERRUF

Ihr Eltern, gute Nacht!
Ihr Eltern, gute Nacht!
Ziehet eure Kinder recht,
Auf dass sie zieren das Geschlecht!

# APPENDIX

## CHRISTMAS EXERCISES

### GRADES I, II, III, IV

Song: "I Heard the Bells of Christmas" (Longfellow)

AMERICAN SCENE—A LITTLE GIRL WHO MEANS TO STAY UP TO SEE SANTA CLAUS

HER DREAM

THE ROCK-A-BYE LADY

Song: "Rock-a-bye Lady" (Eugene Field)

FRENCH SCENE—JEAN NOËL

Song: "Tryste Noël"

DUTCH SCENE—KRIS KRINGLE

Song: "Silent Night"

GERMAN SCENE—CHRISTMAS TREE

Song: "O Tannenbaum"

ITALIAN SCENE—BAGPIPES

ITALIAN MUSIC

Song: "Glad Christmas-tide"

NORWEGIAN SCENE—BIRDS' CHRISTMAS

Song: "Deck the Hall" (Traditional)

ENGLISH SCENE—CHRISTMAS WAITS

Song: "Wassailing Waits" (Traditional)

"I Hear Along the Street" (Traditional)

AMERICAN SCENE—SANTA CLAUS

Song: "Christmas at the Door"

"Christmas Tree"

HER AWAKENING

Song: "Hark! The Christmas Bells"

# PATRIOTS' DAY EXERCISES

IN CHARGE OF GRADES V AND VI

## INTRODUCTION

Song: "Columbia" BY THE SCHOOL

The Story of Columbia

Prologue: "Spirit of History" BY MILDRED HAMBURGER

## PART I

THE CONTEST FOR SUPREMACY

Tableaux of the Three Nations which contend for America—

The Spaniard
The Frenchman
The Englishman

Song: "God Save the King" BY THE SCHOOL

## PART II

THE ATTAINMENT OF ENGLISH SUPREMACY

Tableaux of the English Life in America—

Spinning Scene—the Woman's Side—with Song. A New England School—the Children's Side. "The Stately Minuet."

Tableau: The Signing of the Declaration of Independence

Song: "America" (one stanza) BY THE SCHOOL

## PART III

THE NEW NATION

Pageant of the Nations: Columbia Receiving the Nations

Song: "America"

# APPENDIX

## PROGRAMME FOR THE

# PATRIOTS' DAY FESTIVAL

PRESENTED BY THE SEVENTH GRADE

TO THE BRAVE SETTLERS WHO LEVELED FORESTS, CLEARED FIELDS, MADE PATHS BY LAND AND WATER, AND PLANTED COMMONWEALTHS

The festival is in charge of the Seventh Grade pupils, who have developed it as part of their work in History and English. The topic of the History study in the Seventh Grade is the expansion of the American nation from 1790 onward. This has supplied the material which the children in their English work have developed into the festival. Their idea is to show how the region became known through the labors of Lewis and Clark, to indicate the leading types of life developed by the settlers, and then to suggest what the region has become to-day.

## I. THE LEWIS AND CLARK EXPEDITION

"Be strong-backed, brown-handed, upright as your pines,
By the scale of a hemisphere shape your designs"

SCENE 1.—Departure from Washington

SCENE 2.—Camp at the Forks of the Missouri

SONG—Old Irish Ditty—"Cockles and Mussels"

SCENE 3.—Wintering at Fort Clatsop

## II. SETTLEMENT OF THE WEST

"They rise to mastery of wind and snow,
They go like soldiers grimly into strife,
To colonize the plain"

SCENE 1.—Panning for gold

SCENE 2.—Making a home

SCENE 3.—The Ranch

SONG—Early Song and Jig—"The Girl I Left Behind Me"

## III. THE WEST OF TO-DAY

"Behold thy fields and farms, thy far-off woods and mountains
As in procession coming"

SCENE 1.—A Western newspaper office

SCENE 2.—Homage to those who dared

SONG—Patriotic Hymn—"A Vow"

Interspersed between the scenes will be patriotic songs by the entire school

---

RECALLING ALSO THE BRAVE WOMEN WHO, IN SOLITUDES AMID STRANGE DANGERS AND HEAVY TOIL, REARED FAMILIES AND MADE HOMES

# APPENDIX

## PATRIOTS' DAY FESTIVAL

A DRAMATIZATION BY CLASS DELTA "A" OF EDWARD EVERETT HALE'S

## "THE MAN WITHOUT A COUNTRY"

DRAMATIS PERSONAE

Philip Nolan, Lieutenant in U. S. army
Madge Fairfax, a friend to Nolan
Lydia Brascom, Nolan's cousin
Dinah, Mammy to Miss Brascom
Officers of Court: Judge Morgan, Clerk, and Marshal
Officers of U. S. S. "Levant"; Captain Danforth; Lieutenants Phillips, Scott, and Ingham; Officers Vaughn and Johnson
Ladies at the Dance: Mrs. Graff, Miss Jones, and Lady Hamilton
Officers, Dancers, Slaves, etc.

SONG—"RECESSIONAL." HIGH SCHOOL AND NORMAL CHORUS

### ACT I. THE COURT-MARTIAL AND SENTENCE

*Time, 1805; Place, Fort Massac, La.*

SONG—"HAIL, COLUMBIA." SCHOOL

### ACT II. PENANCE

*Fifteen years later*

Scene I.—Officers' quarters on board U. S. S. "Levant."
Scene II.—On board U. S. S. "Levant" in a Mediterranean port; deck arranged for a naval ball.

*Five years later*

Scene III.—Slave scene at a South Atlantic port.

SONG—"I PLEDGE MYSELF FAITHFUL." GRADES VII AND VIII

### ACT III. THE CHANGED MAN

*Eighteen years later*

Scene I.—Quarter-deck of U. S. S. "Levant."
Scene II.—Philip Nolan's cabin on U. S. S. "Levant."

SONG—"MY COUNTRY, 'TIS OF THEE" (Elgar's Setting). SCHOOL

# FESTIVALS AND PLAYS

## PATRIOTS' DAY FESTIVAL

## BENEDICT ARNOLD, TRAITOR

A HISTORICAL PLAY WRITTEN AND
PRESENTED BY CLASS BETA C OF
THE HIGH SCHOOL DEPARTMENT

### DRAMATIS PERSONAE

| | | |
|---|---|---|
| VIRGINIA GRANT | DOLLY | CAPTAIN WILSON |
| LADY ARNOLD | LANDLADY | FIRST MATE AUSTEN |
| LADY AUSTEN | SUSAN | LIEUTENANT CRAWFORD |
| LADY HALL | BENEDICT ARNOLD | JUDGE-ADVOCATE |
| LADY GILBERT | MAJOR ANDRÉ | AN ARTIST |
| LADY ALLEN | GENERAL GREENE | AN AMERICAN |
| A LITTLE TORY | COLONEL ROBINSON | |

Judges, Colonel, Sergeant, Orderlies, Maid, Men, Women, Children

### SYNOPSIS OF SCENES

Opening Chorus: "Star-spangled Banner" — THE SCHOOL

PROLOGUE. In General Arnold's Home.

SCENE I. Midnight on the Hudson.

Revolutionary Song: "Yankee Doodle" — PRIMARY SCHOOL

SCENE II. The Capture of Major André.

SCENE III. Tea at Lady Arnold's.

SCENE IV. Aboard H. M. S. "Vulture."

SCENE V. The Mob.

SCENE VI. The Court-martial.

National Anthem: "America" — THE SCHOOL

EPILOGUE. In a London Attic.

Final Chorus: "Sink and Scatter Clouds of War" — HIGH SCHOOL

Time: { Prologue and Scenes, 1780.
Epilogue, 1801.

# APPENDIX

# SPRING FESTIVAL

BY THE PRIMARY DEPARTMENT

## THE COMING OF SPRING

### PROLOGUE

#### LIFE INDOORS

The Last of Winter's Games
Wishing for Spring
Robin's Song
The Promise of Spring
First Signs—Pussy Willows

### MARCH

#### SPRING ASLEEP

The Dance of the Brownies—The Spirits of Sleep
The Children's Song of Awakening
Jack Frost Interrupts

#### OUT-OF-DOORS

The Games of Early Spring
The Wind's Interference

### APRIL

#### SPRING ASTIR

The Children's Invitation to Spring
Spring's Response
Easter Carol

#### GARDEN DAYS

Mistress Mary's Flowers
April Showers
Under the Umbrellas

### MAY

#### SPRING AWAKE

Spring Greets the May
May's Summons
The Crowning of May
May Day Frolic and Dance

# MAY DAY FESTIVAL

## GOING A-MAYING IN MERRIE ENGLAND

GIVEN BY GRADES I, II, III

Old English Round: "Spring Is Come" — SCHOOL

Song: "May" — JUNIOR NORMAL CLASS

### FIRST SCENE—MAY DAY EVE

Preparation for the 'Morrow
Who's to be Queen o' the May?
(This scene was worked out in its entirety by Grade II)

May Song: "Ye Lads and Lassies All Arise" — SCHOOL

### SECOND SCENE—DAWN OF MAY MORN

Gathering the May
Choosing the Queen o' the May

Class Song: "May Time" — GRADE VII OR GRADE VIII

### THIRD SCENE—SHERWOOD FOREST ASTIR

Robin Hood and his merrie men prepare to join the May Day procession
Initiation of Little John, who swears to laws of the greenwood
Honors to Woodland Queen

Old English Ballad: "Come Lassies and Lads" — SCHOOL

Song to the May Queen: "Madeleine" — SCHOOL

### FOURTH SCENE—SPORTS AND MAY DANCE ON VILLAGE GREEN

Procession arrives
Queen o' the May and attendants

Processional Song: "Hail! Hail!"

Dairy Maids
Mother Goose's Brood
Robin Hood and followers
Queen o' the Woodland greets Queen o' the May
May-pole dance

Old-time Carol: "Now Is the Month of Maying" — SCHOOL

# APPENDIX

## SPRING FESTIVAL

## THE ENCHANTED GARDEN

BY MISS C. D. MACKAY

GIVEN BY GRADE VII

### DENIZENS OF THE ENCHANTED GARDEN

| | | |
|---|---|---|
| WILD ROSE | POPPIES | BUMBLE-BEE |
| PEA-BLOSSOMS | IRIS | THE QUEEN OF HEARTS |
| LILY | WILL-O'-THE-WISP | GARDENERS |
| MIGNONETTE | PRINCE BUTTERFLY | MILKMAIDS |
| | | SWAIN |

### THE SCENES, THE MUSIC, AND THE DANCES

Chorus: May Song — BY THE SCHOOL

SCENE I. The Garden as Night Changes to Daybreak.

PROLOGUE BY THE PANSY

Night Song: "The Flow'rets All Sleep Soundly"
Milkmaids' Song
Flower Dance

Interlude: "A Wild Rose" (MacDowell)
BY THE SCHOOL ORCHESTRA

SCENE II. The Garden in the Morning.

Butterfly Music (Chopin)
Bee Music (Schubert)
Flower Chorus: "Song to the Queen"
Rustic Dance

Chorus: "Hail! Hail, Sweet May!" — BY THE SCHOOL


ETHICAL·CVLTVRE
SCHOOL
SPRING·FESTIVAL
14th And 15th MAY
1·9·0·8

# APPENDIX

# SPRING FESTIVAL

## PROGRAMME OF THE FESTIVITIES

### MAY MORN

SONG AT DAWN: "THE MORN IS FAIR"

SUNG BY MAIDENS UNSEEN, WHO LATER ENTER SINGING TO GREET THE MAY

AS THE VILLAGE AWAKENS THE MAIDENS ARE JOINED BY OTHER VILLAGERS IN THE MARKET-SQUARE

### THE MAYING

THE SUMMONS TO GO A-MAYING: "THE FLOWERS ARE BLOOMING EVERYWHERE"

TO THE WOODS! TO THE WOODS!

GROUPS WEND THEIR WAY TO THE WOODS AND FIELDS SINGING, "WAKE! WAKE! FOR THE MORN OF MAY"

WHILE THEY ARE GONE THE MILKMAIDS GO THROUGH THE VILLAGE, FOR GOOD LUCK, SINGING AND DANCING

CHORALE FROM THE MEISTERSINGER: "AWAKE! THE DAWN OF DAY IS NEAR"

### PROCESSION TO THE GREEN

AFTER RETURNING FROM THE WOODS WITH THE FLOWERS ALL PROCEED IN GRAND PROCESSION TO THE VILLAGE GREEN

CHORAL MARCH: "HAIL! HAIL! SWEET MAY THE BLOSSOMS' QUEEN"

ORDER OF PROCESSION

MAYERS — MILKMAIDS AND PARTNERS

MORRIS-DANCERS — VILLAGE MAIDENS

PLOWMEN — CHIMNEY-SWEEPS

THE BAND OF PANTOMIMERS

LADS WITH MAY GADS — LASSES WITH GARLANDS

THE MAY QUEEN AND HER ATTENDANTS

ON THE GREEN

HONORS TO THE MAY QUEEN

SONG: "GIVE TO OUR LADYE"

THE MAY QUEEN'S RESPONSE: "THE SEA IS BLUE"

FROLICS ON THE GREEN

GARLAND DANCE

PLOWMAN'S DANCE

MAY-GAD DANCE

DANCE PANTOMIME: WINTER TRANSFORMED TO SPRING

WINTER FALLS ASLEEP: AND IS THEN TRANSFORMED BY THE POWERS OF SPRING—THE SUN, THE BREEZES, AND THE FLOWERS

CHIMNEY-SWEEPS' DANCE

MORRIS DANCE

RAISING THE MAY-POLE

SONG: "FAIR A SIGHT AS E'ER WAS SEEN"

MAY-POLE DANCES

THE PROCESSION LEAVES THE GREEN

CHORAL MARCH, CORNISH MAY SONG


SPRING
FESTIVAL
OF
THE
ETHICAL
CULTURE
SCHOOL
CENTRAL-PARK
NEW-YORK-CITY
WEDNESDAY
MAY-17-1911
EH

# Programme of the May Festivities

## Processional

A Tucket will announce the starting of the players from the School.

Song of Greeting: "Now is the Month of Maying"

PANTOMIME PROLOGUE: The Death of Winter and the Birth of Spring.

## Spring's Awakening

The Sleep of the Flowers. Spring summons the powers of the earth and sky to wake the sleeping Flowers. Rains and Winds and the conquering Sun do her bidding, and the Spring Flowers come forth.

Robin Song: "Wake! Wake! Children Wake!"

## The Dawn of May Day

Song: "Wake Wake! for the Morn of May"

The lads and lasses gather, frolic together, and choose partners to go a-Maying:

"First of May, the Flora Day,
Can you dance the Flora?"

They go forth to the woods and fields to gather garlands.

Song: "Ye Lads and Lasses"

They return with garlands to the village and perform the rites of Purification and invoke the Spirit of Fertility; beating the village bounds; scattering the spirit of prosperity through field and fold, orchard and pasture, streets and houses; decking doors and thresholds; blessing the wells and fountains; and then they unite in a garland dance.

Song: "Arise, Ye Maids!"

## The Pageant to the Green

A Tucket summons the Villagers to the Market-place where they form in Procession.

Song: "Come, ye young men, haste along!"

Progress to the Green: Sherwood Foresters
The May Queen, her Attendants and Train
The May-pole Dancers and Peasants
The Villagers, Swordsmen, and Dancers

Song: "Come, Lasses and Lads"

# APPENDIX

## The Enthronement of the May Queen

The Lord of the May presents the Lady of the May with the insignia of office: wreath, crown, and scepter

Song: "Give to our Lady o' May"

Homage to the Queen by her followers, including:
The Harbingers: the Sun and the Robin
The Garland of the Harvest May or Spirit of Plenty
Spring and the Flower Maids and Heralds
The Queen and the Bearers of her Insignia
Lords and Ladies
Jack-in-the-Green and the Sweeps
Mother Goose, her faithful bird, and her brood
Boy Blue, Bo Peep, Mistress Mary
Miss Muffet, Simple Simon and the Pieman
The Queen of Hearts, Jack and Jill
Mother Hubbard, Jack Sprat and his Wife
April Fool
Dance of the Lords and Ladies

Song: "Hail! Hail! Sweet May!"

## Sports and Revels on the Green

### I. ROBIN HOOD AND HIS SHERWOOD FORESTERS

Robin Hood and his companions—Maid Marian, Little John, Fair Ellen, Allen-a-Dale, Will Scarlet, and Friar Tuck—greet the Queen. The Hobby-Horse causes trouble. Robin summons the men and maids of the merry greenwood, who march before the Queen.

Song: "Robin Hood and Little John"

They display their prowess with the bow in an archery exercise; then retire, dancing a woodland May dance.

Song: "Bow and Arrow bearing, lo! the Archer"

### II. MAY-POLE RITES AND DANCES

The peasant dancers bedeck and do honor to the May-pole; then dance around it.

Song: "Come, Lasses and Lads"

### III. THE FENCING COMBAT AND THE TUMBLING

Salutation of the Queen by the rival Villagers.

Song: "Lavender's Blue, dilly, dilly"

The Challenge (Orange). The Acceptance (Lemon).

The Combat

The rivals, in token of good-fellowship, give a display of their athletic agility before the Queen in pyramid formations and tumbling. They then greet the Maids of the rival Villages, who unite in friendly dances—the Morris Dance, the Faithful Shepherd, and the Trenchmore.

## Reassembling of Players and Recessional

Song: "Hail! Hail! Sweet May"

# APPENDIX B

## Diagrams Showing the Method of Working Out Color Schemes for Costumes

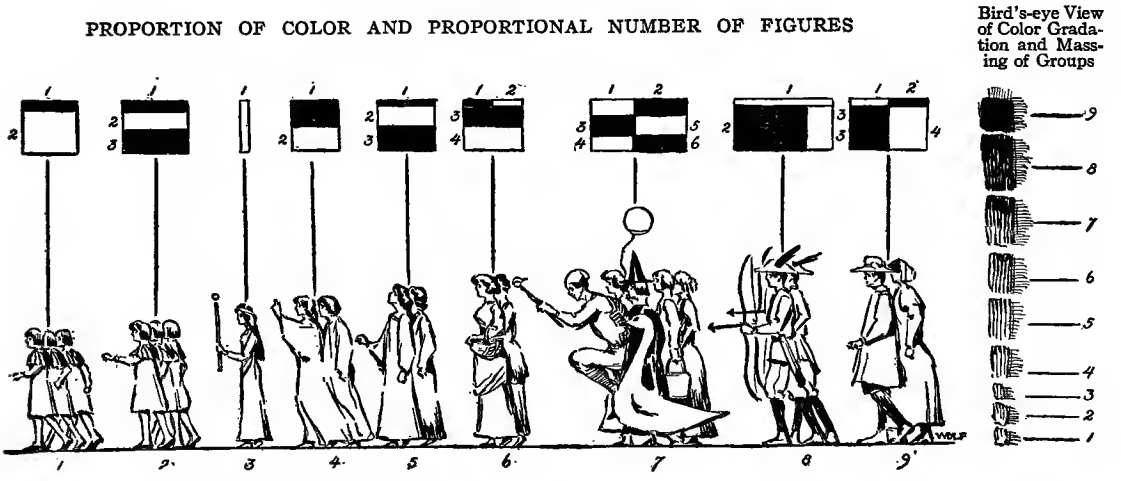
*By Hamilton A. Wolf*

The arrangement of the groups and individuals in a festival must primarily be worked out in a mass, with each group represented in its general color scheme. Some of the color arrangements may be graded from a note of light to the darker colors, or this may be reversed with the darkest colors leading down to the lightest. The bird's-eye-view illustration shows this massing and grading of color in its simplest form, into which may be worked the different notes of color, and out of which will be arranged the figure composition of the groups.

In the other illustration are shown the type of groups and the number of groups in the festivals, using but a portion of the number of figures to indicate the sequence of their order, but by looking at the cubes related to each group may be seen the proportion of figures as groups in their relative size, let us say cube one to cube three or cube three to cube eight. Then the cube as a whole unit is subdivided into its individual color scheme, and these color divisions are in relation, one to the other, throughout the cubes. That is to say, in illustration No. 1 the indication of the amount of green in cube one is far smaller than the indication of green in cube eight.

# MAY FESTIVAL

## PROPORTION OF COLOR AND PROPORTIONAL NUMBER OF FIGURES




### GROUPS

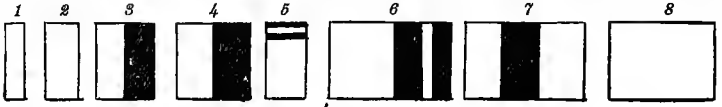
1. Snow-drops
2. Crocus
3. Sun
4. Rain and Wind
5. Roses and Iris
6. Shepherdesses
7. Mother Goose, Fool, Jack and Jill, etc.
8. Robin Hood
9. Peasantry

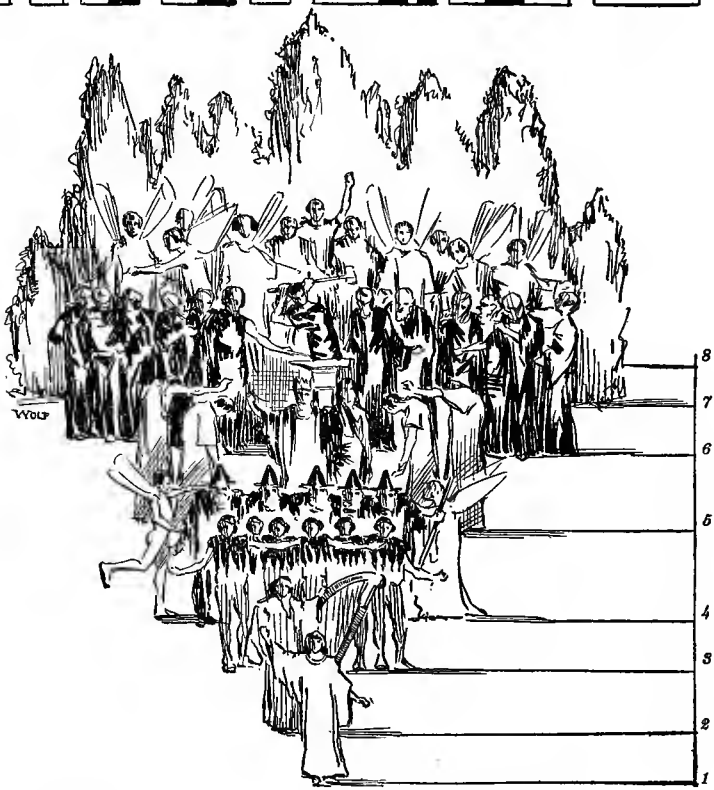
### COLORS

[1]Green, [2]White
[1]Green, [2]Yellow, [3]Lavender
[1]Golden Yellow
[1]Gray, [2]Blue
[1]Green, [2]Red, [3]Lavender
[1]Green, [2]Blue, [3]Red, [4]White
[1]Red, [2]Blue, [3]White, [4]Black, [5]Yellow, [6]Lavender
[1]Red, [2]Green, [3]Brown
[1]Red, [2]Yellow, [3]Brown, [4]Blue

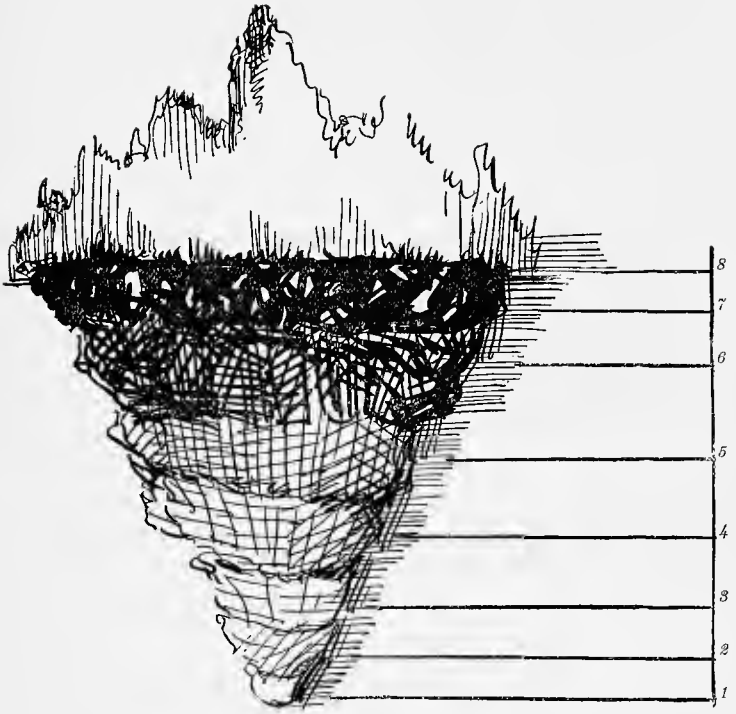
# CHRISTMAS FESTIVAL

## PROPORTION OF COLOR AND PROPORTIONAL NUMBER OF FIGURES




| GROUPS | COLOR |
|---|---|
| 1. Light | Light Yellow |
| 2. Harp | Yellow |
| 3. Flame | Golden Yellow, Red |
| 4. Dwarfs | Brown, Green |
| 5. King, Queen, etc. | Violet, Red, Yellow |
| 6. Blacksmith, Elves | Black, Red, Green, Yellow |
| 7. Norns, Valkyries, Birds, Bees, etc. | Green, Blue, Red |
| 8. Trees | Green |




BIRD'S-EYE VIEW OF COLOR GRADATION IN MASS

| GROUPS | COLOR |
|---|---|
| 1. Light | Light Yellow |
| 2. Harp | Yellow |
| 3. Flame | Golden Yellow, Red |
| 4. Dwarfs | Brown, Green |
| 5. King, Queen, etc. | Violet, Red, Yellow |
| 6. Blacksmith, Elves | Black, Red, Green, Yellow |
| 7. Norns, Valkyries, Birds, Becs, etc. | Green, Blue, Red |
| 8. Trees | Green |

# APPENDIX C

## Details and Specimens of Dramatization in the IV, V, and VI Grades with Outlines and Accounts Written by the Children Themselves, and Notes on the Method of Preparation

### How the plays are prepared in the class-room

### I

### "THE PIED PIPER OF HAMELIN." By Grade IV

*The following were the steps of procedure in the class-room:*

1st. The poem read to the children. They began immediately to discuss "a play of the Pied Piper" given by the fourth grade in 1905.

2d. A period devoted to discussing possibilities for a second production. The dramatization was almost entirely the children's work.

3d. The poem read by the children.

4th. Portions of the poem memorized by different children. Members of the cast selected by the class.

5th. Rehearsals. As far as possible the criticisms of the actors were drawn from the children.

6th. The choruses were taught during the regular music lessons.

# APPENDIX

## II

## "THE KING OF THE GOLDEN RIVER." By GRADE V

*The method of dramatization and presentation*

As worked out for the assembly, the programme consisted of the *telling* (not the recitation of memorized statements) of the story in five chapters by five children, followed by the dramatization of Part One, with the characters: Hans, Schwartz, Gluck, and the Southwest Wind, Esquire.

The scene was laid in the kitchen of the home of the Black Brothers where the roast (made of paper and painted) hung on the spit before a fireplace (cleverly manufactured of paper and boards). As far as possible the words for the conversations were those found in the text itself, a few sentences being added at the first in which the older brothers gave Gluck his instructions. They told him to mind the roast and not to let anybody in or give anything out while they were gone. The actors added considerable pantomime to connect the first scene with the later visit of the "most extraordinary-looking little gentleman." This showed the brothers eating and drinking, making their preparation for the night, closing shutters and bolting doors against the storm which is beginning to rage without. (Children of the class seated in the front seats whistled and moaned to carry out the effect of the gathering storm.) The play closed with the exciting return of the Wind, and the words called after the fleeing brothers by the old gentleman, "You'll find my card on the kitchen table. Remember the *last* visit."

## III

## "ALICE IN WONDERLAND." By GRADE IV

*A pupil's account of the presentation*

The costumes were very nice. The Mock Turtle's costume of cardboard was really splendid, as it looked just like a turtle's shell.

The Gryphon, in his green suit and cap that fitted snugly, was just as amusing. Alice, with her long braids hanging over a pretty blue dress, looked quite as we would imagine Alice should look, and she seemed quite surprised at all she saw in Wonderland.

Alice came in just as the gardeners were painting the roses and asked them why they were doing so. They replied that the Queen had ordered them to plant a red rose-tree, and as they had planted a white one by mistake they would have to have it painted red before she came, or they would be beheaded for their blunder.

While he was telling her, another gardener looked around, as though he expected the Queen any minute. Suddenly he shouted "The Queen! the Queen!" At which all the gardeners fell flat on their faces.

The Queen entered with all her attendants. She asked Alice who she was. Alice, with a courtesy, told her name. The Queen asked about the gardeners; she could not tell who they were, as they were on their faces, and their backs were like the backs of all the other cards.

The Queen ordered them to rise. They did so, and bowed, over and over, to the Queen. She shouted: "Off with their heads!" and went away with all of her followers except the Mock Turtle and the Gryphon.

The Mock Turtle then told Alice the story of his former life, and of the many dances they used to have: one of them, the favorite, was the Lobster Quadrille. The Gryphon proposed dancing it. To this the Mock Turtle readily agreed.

(The scene closes with the dance.)

## IV

## "HARVEST FESTIVAL." By GRADE VI

*A pupil's account of the presentation*

The thought of the play is to represent an Indian scene, Pilgrim scenes, and modern farm scenes.

# APPENDIX

When the curtain rises squaws and Indians are seated about working at basket-weaving, beadwork, and bows and arrows. Suddenly an Indian puts his ear to the ground. He hears a deer and gives the signal for the braves to follow him. The squaws continue their work, singing a lullaby to the papoose. When the braves return with the game a hunting-dance takes place, followed by a corn-song. The scene closes with an offering of thanks for the harvest by throwing tobacco on a fire so that their prayers may rise with the smoke.

The second scene shows the interior of a Pilgrim's home and the family discussing their hardships and needs. Samoset, a friendly Indian, comes to trade corn for trinkets, and promises to return later to show how to plant it.

In the third scene the family are planting the corn. As the children count out the six kernels for each hill one boy repeats what Samoset has told them.

"The cutworm gets one, the crow eats one, one rots, and three grow."

It is discovered that there is a rhyme.

Immediately one child suggests that it would be nice to see who could make the best verse.

Several attempts are made, and at last the following result is accepted by all.

> "One for the cutworm that spoils your corn,
> One for the hungry crow forlorn,
> One to rot in its little bed,
> Three to grow that we may be fed."

The fourth scene shows a modern western "husking-bee"; the grandmother entertains the younger folks, who are busily working, with tales of life in old England and the merry harvest festivals celebrated there. Grandmother's talk suggests that a similar merry-making might be had now.

The last scene is a crowd of country folk gathered in a barn.

A leader is chosen, a queen of the harvest is crowned, and games are played. Refreshments follow the games, and toasts are drunk to the queen, the host, and the hostess.

The leader then proposes a song and dance. The curtain falls.

## V

## "LAY OF THE LAST MINSTREL." A dramatization by GRADE VI

*A pupil's account of the undertaking*

A part of the year's work for the sixth grade in English was the reading and studying of the "Lay of the Last Minstrel," by Scott.

We liked the story so well, that as we had an assembly to provide for about the middle of January, we thought we would make a play of it to present then. It was hard work, and we knew that a task lay before us which promised both work and fun.

The first thing we did was to plan the scenes, using such parts as were both important and interesting. The first scene was a dialogue between two spirits who are prophesying that no good-fortune shall come to Branksome until "pride is quelled and love is free." This is overheard by "the ladye" by means of her magic power. The second scene shows "the ladye" summoning her favorite knight, William of Deloraine, and directing him to get her a certain magic book at Melrose Abbey. The third is a weird one, showing William of Deloraine and a monk beside a tombstone under which lies buried the great wizard, Michael Scott, from whose grave William of Deloraine takes the "mighty book" of witchcraft. The last is the announcement of the duel between Musgrave and Deloraine,—later the sad conqueror,—the discovery that he is not Deloraine, but Cranstoun, and finally the betrothal of Cranstoun and Lady Margaret.

We had a great deal of fun in preparing our play. We kept

changing scenes and adding scenes until it was done. To select actors we tried two or three for each part; and the one who did it best was chosen. Then came the rehearsals, perhaps the most fun of all. They were *so* funny sometimes, especially when the actors were making grand motions in one direction while looking in another, and when the monk forgot to be aged and weak and raced along like a very sprightly youth.

## VI

### "HOW CHARLEMAGNE FOUND ROLAND." A play in two acts written and presented by GRADE V[1]

#### ACT I

*Scene 1*—A rude hut, BERTHA and ROLAND outside the door.

ROLAND. Oh, why has my friend Oliver deserted me?

BERTHA. Oliver awaits the coming of the great Charlemagne.

ROLAND. And is Charlemagne to visit our town to-day?

BERTHA. Yea, my son.

ROLAND. And will Oliver see him?

BERTHA. Surely he will see him—is not Oliver the Governor's son?

ROLAND. Ah, then Oliver shall tell me of him.

BERTHA. Charlemagne is a great emperor, my son.

*Enter* OLIVER.

OLIVER. Oh, Roland, Charlemagne feasts to-day on the village green, with all his knights about him. Come with me and see him.

ROLAND. Oh, mother, I shall see him, I shall see him!

[1] This, the only complete play reprinted here, is reproduced as a delightful sample of childish play-writing, and as instance of a teacher's (in this case Miss Florence Fox's) skill in evoking values from her work in literature and history.

BERTHA. I would that I had food to set before thee, ere thou goest out.

ROLAND. Never mind, mother, I shall find some food.

ROLAND *and* OLIVER *go out.*

OLIVER. Oh, Roland, Charlemagne has a long white beard, and a crown upon his head, and his daughters, the princesses Adelaide and Berthaide, are with him.

*Exit* ROLAND *and* OLIVER.

BERTHA. Charlemagne, Charlemagne, why hast thou treated me thus? Thou hast so much, while Roland and I are starving.

*Scene 2*—The Same.

ROLAND *enters with food.*

ROLAND. Oh, mother, see what I have brought thee.

BERTHA. And pray, my son, where didst thou find this food?

ROLAND. I saw the king's servants carrying it, and I took it.

BERTHA. Oh, my son, my son, thou hast done wrong.

ROLAND. But why should we starve when Charlemagne has plenty?

BERTHA. What will Charlemagne say? He will surely banish thee.

ROLAND. Do not worry, mother. Charlemagne will not harm me.

BERTHA. But, oh, Roland, Roland, my boy, Charlemagne hath power; he could take thee from me.

ROLAND. I am not afraid of that, mother. Nothing shall separate us.

BERTHA. Charlemagne can be kind, but he can be very cruel, too. (*Sighs.*)

ROLAND. Dear mother—didst thou ever know him, mother?

BERTHA. Yea, my son, I knew him well in the long ago, in the long ago.

ROLAND. Oh, mother, why sighest thou?

BERTHA. I sigh at the thoughts of long ago when I was happy.

ROLAND. I would that I were a man, then I could give thee a beautiful home and make thee happy.

*Enter* OLIVER.

OLIVER. Roland—the knights, Charlemagne's knights, are coming for thee!

BERTHA. Oh, Roland, I said they would punish thee.

KNIGHTS *enter.*

SERVANT. My Lord, this is the boy who took the food.

OLIVER. Do not harm him. My father shall pay for the food.

TURPIN. Nay, not so, young Oliver. The king demands the boy.

BERTHA. Oh, Roland, Roland, what shall I do without thee?

TURPIN (*kindly*). Good woman, the king may pardon him.

BERTHA. Oh, take him not away—I know I shall never see him more.

GANELON. Come, Turpin, too long we stay, the king awaits us.

BERTHA. Oh, good sir, can ye not pity me, can ye not help me?

GERIER. Come, come, the king doth wait. I fain would end this business.

BERTHA. How hard ye are to me and mine. Oh, what shall I do without my Roland?

ROLAND. Can ye not leave me with my mother? Who will care for her when I am gone?

OLIVER. I will care for her, gentle Roland; do not fear for her; look to yourself, dear friend.

ROLAND. How can I leave thee, mother, so sad thou art, dear mother?

OLIVER (*to Turpin*). Oh, Sir Knight, does not some pity for this poor woman stir thee?

TURPIN. Nay, Oliver, thou must not seek to change a king's command—he bade us fetch the boy; we must obey him.

OLIVER. Then I must seek my father—surely he will help us, Roland.

ROLAND (*as the knights lead him away*). Farewell, dear mother —do not grieve; I shall see thee soon again.

ROLAND *goes off with the knights.*

BERTHA (*wringing her hands*). What will Charlemagne do? How will he punish my noble boy? Oh, if I should dare to tell him who I am, it might gain pardon for my Roland. 'Twere better thus to try than to do nothing. I will away to the king.

ACT II

*Scene 1*—Table on the village green; Charlemagne and knights about it.

ADELAIDE. Oh, father, why hast thou sent for this beggar-lad? Do not punish him. Thou hast food to spare.

CHARLEMAGNE. I seek the lad for other cause than that he took the food. Last night I dreamed, and it doth trouble me. I fain would know what meaneth it.

BERTHAIDE. Oh, dearest father, tell us of this dream.

CHARLEMAGNE. I saw a beggar-lad—a hungry look was in his eyes. They still do haunt me.

*Scene 2*—Scene and characters the same.

*Enter* OLIVER; *rushes in, then stops, confused.*

DUKE OGIER (*springing up*). Ah, here's the rascal who took the food.

GOVERNOR (*hastily*). Not so, my lord, 'tis my good son, my Oliver. (*To Oliver*) How now, my son, what message hast thou? Thy mother, is she ill?

OLIVER. Nay, not so, good father. I come to speak for Roland.

GOVERNOR. Thou must not come before the king with thy own business. Haste thee away. (*Aside*) So 'twas the beggar-boy who took the food.

CHARLEMAGNE. Nay, let the lad speak. What sayeth he?

GOVERNOR. I crave his pardon, my lord. 'Twas his friend who took the food—a beggar-boy whom he doth love most truly.

CHARLEMAGNE. Speak out, my lad, what sayest thou?

OLIVER. Oh, sire, if thou but knew how poor Roland is, and how his mother suffers! The only food she hath he bringeth her.

CHARLEMAGNE. And so he taketh mine. 'Tis wrong to steal, is't not? Hast ever heard it said, "Thou shalt not steal"?

OLIVER (*sobbing*). Ah, my lord—but they were starving.

*Enter* TURPIN.

TURPIN. My lord, we have the lad who took the food. 'Twere some excuse, he took it for his mother.

CHARLEMAGNE. So thou wouldst beg a gentle sentence for him, my good Turpin? And this boy but now was pleading for him. It seems a beggar-boy can hold a friend.

TURPIN. Aye, my lord, he is a goodly lad, and his mother is most sad to look upon.

*Enter* GANELON *and* GERIER *with* ROLAND.

GERIER. Here's the knave, my lord, who hath so far upset this morning's business.

CHARLEMAGNE. The lad! the lad! the very lad—'twas he I saw in my dream.

ROLAND. Most gracious king, I am the lad who took the food. So long, my lord, have we been hungry—so often, sire, have we been starving. Our only home a cave; our only food what Oliver brings. How can I bear my mother's tears? How can I see my mother suffer? 'Twas for her I took the food. I then have eaten none of it.

BERTHA *rushes in.*

BERTHA. I come to plead for my boy, my Roland. Be gentle with him, oh, most gracious emperor. He is noble, he is brave. I pray thee do not harm him.

CHARLEMAGNE. My dream! my dream! Do not weep, good woman. Come close and let me see thee.

BERTHA (*as he looks at her*). Dost thou not know me, Charlemagne? Oh, brother, dost thou not forgive thy sister Bertha?

ALL. Sister! Bertha!

OLIVER. Roland, Roland, didst thou hear?

ROLAND. Mother, mother, is't true, dear mother?

BERTHA. Yes, 'tis true, is't not, my brother?

CHARLEMAGNE. 'Tis true, gentle sister. And where is thy false knight, Milon?

BERTHA. He left us long ago, when Roland here was but a babe.

ADELAIDE. Ah, dear Aunt Bertha, glad am I to see thee.

BERTHAIDE. Aye, dear aunt, glad I am to see thee.

KNIGHTS. All hail the Princess Bertha! All hail the young Prince Roland!

CHARLEMAGNE (*to Roland*). The beggar-boy a royal prince! Yet thou wast never poor, so rich thou art in friends. Who owns a friend like this lad, Oliver, hath that which gold can never buy. I, too, would have thee for my friend, young Roland. What sayest thou?
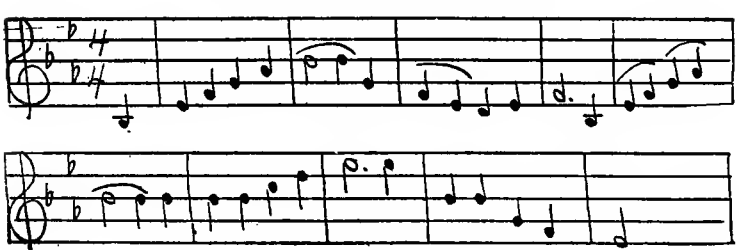
ROLAND. So long as I shall live, most gracious king and dearest uncle.

RICHARD THE OLD. Our song, our song—"The Sword of Charlemagne."

GERIER. For Roland, too, shall follow "The Sword of Charlemagne."

*All sing "The Sword of Charlemagne."*

THE SWORD OF CHARLEMAGNE



# APPENDIX

1

Where'er he leads we follow
To honor and to fame.
We follow, ever follow,
The Sword of Charlemagne.

2

Where'er he leads we follow,
Thro' Norway and thro' Spain.
We follow, ever follow,
The Sword of Charlemagne.

## VII

AN INDIAN SCENE BASED ON "HIAWATHA." Worked out by GRADE V. (See page 62.)

*A pupil's account*

The fifth grade studied the poem of "Hiawatha," and they thought it would be nice to give the peace-pipe scene, because at Christmas time we say "Peace on earth, good-will to men."

The scene is an Indian camp with a fire in the center. The prophet is walking about, praying and fasting. Finally, in answer to his prayer, he sees smoke arise upon the mountain, and he gazes intently at it, realizing that it is a message from the Great Spirit, Gitchee Manito. This message he is to interpret to the people. So, rapping loudly on the drum, he calls:

"He-yo! he-yo! kakeena!"

From every direction the warriors appear, until the camp is filled with fierce warriors brandishing their weapons and "wildly glaring at each other." They gaze at the smoke and at the prophet, who

> "Looked upon their wrath and wrangling
> But as quarrels among children,
> But as feuds and fights of children."

He speaks in the words of the poem, giving Gitchee Manito's message to his people, imploring the tribes to live as brothers henceforward. The warriors listen intently, and at the close of the speech cast away their war-clubs and prepare to "smoke the calumet together" as a sign of friendliness. Slowly and solemnly the ceremony begins, the warriors chanting an Ojibway religious song, while first the prophet and then the warriors smoke the pipe of peace. The prophet first faces the east (the place from which comes the morning), draws a long whiff from the pipe, then turns the pipe-stem reverentially toward the east. Next he faces the north, which sends the snow upon which the hunter can go on his snow-shoes to track the game. Toward the north he blows a whiff and turns the pipe-stem. The west brings rain, and the south brings sunshine and summer; so he faces each of these. Later the pipe is passed to the other warriors. All this is done in a solemn way, for to the Indian this is a religious ceremony.

After this they dance about the camp-fire, the drum beating wildly. The dancers grow more and more excited. Even the squaws have a little dance off by themselves.

At the close of the play one child recited the beautiful words of the Cheyenne chief, which ends with the words, "And everywhere there shall be peace." [1]

## ORIGINAL POEMS USED IN PRIMARY SCHOOL CELEBRATION

### Valentine Verses

This is a Valentine,
  It comes from me;
If you like it, keep it,
  For it is for thee.

(*A child in Grade II.*)

[1] See p. 63, *ante*.

Oh! my pretty Valentine,
With an arrow through,
Does that pretty Valentine
Come from you?

(*A child in Grade II.*)

THIRD GRADE SPRING SONGS

Two little violets met one day
Out in the woods far away;
Said one to the other:
"I think you're my brother,
But we can't decide to-day."

They met again another day,
And then they both began to play;
Said one to the other:
"I'm sure you're my brother,"
And then they went away.

(*A child in Grade III.*)

Little yellow buttercup,
Why don't you come up?
Spring is here! Spring is here!
And you are not near.

The leaves will soon be green,
And still you are not seen;
Soon the violets all will peep,
And you are fast asleep!

(*A child in Grade III.*)

## APPENDIX D

### Descriptions (with Cost) of a Few Typical Costumes Worn in Spring Festival

*Shepherdess.* Grade VIII.—An adaptation of English peasant dress. Plain skirt of blue voile, with bodice, and paniers or overskirt of blue-and-white silkoline; white stockings and low black shoes; a broad-brimmed straw hat, trimmed with a wreath of blue paper flowers to match dress. This costume is exceedingly simple and can be made by girls of the eighth grade. The bodice and paniers of the shepherdess pattern sold by the Butterick Company are recommended. The other parts of the pattern can be used without serious modifications.

Materials needed for an average fourteen-year-old girl:

| | |
|---|---|
| Skirt, 4 yards cotton voile, at $.12 | $ .48 |
| Bodice and paniers, 4 yards silkoline, at $.12 | .48 |
| Hat | .10 |
| Stockings | .10 |
| Tissue-paper and wire for trimming hats | .08 |
| Average cost | $1.24 |

*Robin Hood Men or Sherwood Foresters.*—A tunic of Lincoln-green sateen or cambric, cut kimono-fashion, only all in one piece so that it may be slipped on over the head. For the extreme length of tunic, measure from shoulder to a little below the knee. The belting-in will shorten it about five inches.

The neck is cut V-shape in front and laced across with a tape or shoe-string. The quiver may be made of painted cardboard or of cloth, and of various shapes. The one used in this case is half a pasteboard tube (such as are used for mailing purposes) painted brown and laced to the belt through slits cut in the upper end of tube. The cap is cut double, sewed lengthwise, leaving circular edge to be adjusted to the head. The cloth is then allowed to lay down on the head in order to form a toque, and the end is draped about the cap and fastened to it with a red quill or feather. The cap, belt, lacings, quiver, and long stockings, which take the place of trousers, were of a warm brown color. Shoes may be made of brown felt or cloth, but gymnastic slippers are more secure.

Materials needed for an average thirteen-year-old child:

| | |
|---|---|
| 2 yards sateen, at $.25 | $ .50 |
| 2 yards brown cambric, at $.06 | .12 |
| Stockings | .10 |
| Quill | .10 |
| Cost per child | $ .82 |

If cambric is used instead of sateen, the cost is lessened by one-fourth.

*Robin Hood.*—A green tunic over a close-fitting white or brown under-tunic, long brown hose, and a brown cloak which is draped from the shoulders. The cloak is simply a rectangular piece of cloth. The cap or hat may be of felt and decorated. Twenty cents will cover the cost of extra cloth for cloak. A white guimpe or waist or soft shirt may be used as an under-tunic.

*Will Scarlet.*—Same as Robin Hood except the color, which is scarlet. The cloak may have edges slashed in long leaf-shaped scallops. Hat to have broad brim and long sweeping plume.

Material:

| | |
|---|---|
| 6 yards scarlet cambric, at $.06 | $ .36 |
| Stockings | .10 |
| Tissue-paper | .04 |
| | $ .50 |

Stockings may be dyed scarlet and plume cut of scarlet tissue-paper. Hat may also be made of pasteboard covered with paper or painted the desired color.

*Friar Tuck.*—A brown frock and cowl belted at waist with a heavy cord. The Butterick Company's domino pattern is recommended.

Material:

| | |
|---|---|
| 6½ yards brown muslin, at $.06 | $ .39 |

*May Queen.*—A long, short-waisted gown of soft white cheese-cloth, yoke and puffed sleeve laced with gilt braid. Veil of tulle or net fastened to head with wreath of flowers. White shoes and stockings.

Material for average twelve-year-old girl:

| | |
|---|---|
| 7 yards of white cheese-cloth, at $.08 | $ .56 |
| Gilt braid | .10 |
| Tissue-paper for wreath | .04 |
| Veiling | .50 |
| | $1.20 |

*Maids of Honor.*—Same as Queen, except that no veil is worn and trimming is slightly varied.

*Attendants to May Queen. Ladies.*—Watteau-shepherdess gowns made with plain yellow underdress and white-and-yellow overdress; white guimpe under bodice. Hair powdered and worn high. Use Butterick Company's pattern.

Material for average twelve-year-old girl:

| | |
|---|---|
| 4 yards cambric for underdress, at $.08 | $ .32 |
| 5 yards silkoline for overdress, at $.12 | .60 |
| | $ .92 |

*Attendants to May Queen. Gentlemen.*—Lavender sateen coat and trousers of the Revolutionary-period style, with curled powdered wig and tricorne hat; white stockings and low black shoes. The wig can be made of cotton batting and the hat of black buckram, finished with a gold or lavender cockade.

Material needed for average twelve-year-old child:

| | |
|---|---|
| 4½ yards sateen, at $.16 | $ .72 |
| 1 yard buckram | .10 |
| Stockings | .10 |
| Cotton batting for wig | .03 |
| | $ .95 |

*Shepherdess.* GRADE V.—A full skirt of green voile with overskirt and bodice of white-and-red-figured silkoline; white guimpe; white stockings and low black shoes; straw bonnet-shaped hat, trimmed with red flowers and streamers. The skirt is made full and round; the overskirt, a straight, scant strip gathered into skirt-band and caught up at sides. An ordinary short-waisted bodice over a white guimpe laced in front with black ribbons. The hat is trimmed with tissue-paper flowers.

Material for average eleven-year-old child:

| | |
|---|---|
| 2½ yards voile for underskirt, at $.10 | $ .25 |
| 1½ yards silkoline for overdress, at $.12 | .18 |
| Hat | .10 |
| Stockings | .10 |
| Tissue-paper for flowers | .05 |
| | $ .68 |

*Wild Rose.* GRADE IV.—A long-waisted dress of pink gauze, square neck, short puff sleeve, and full pleated skirt. Over this an overdress of green satin cut out in the form of the leaves and sepals of wild rose; green stockings and low black

shoes and a head-band of pink ribbon with a large pink rose above each ear.

Material needed for average ten-year-old child:

| | |
|---|---|
| 2½ yards gauze for dress, at $.15 | $.38 |
| ¾ yard sateen for overdress, at $.24 | .18 |
| Stockings and dye for same | .12 |
| Head-band | .05 |
| | $.73 |

*Iris*. *Boys*. GRADE V.—A green silkoline underbody composed of a long-sleeved waist and close-fitting trousers (use a boy's night-dress pattern for this); over this a lavender tunic, sleeveless and low-necked, slashed open at sides. Front and back stenciled with a fleur-de-lis pattern in darker lavender and green; green stockings and low black shoes. Head-gear, a close-fitting three-piece cap with close rolled-up brim made of green crêpe paper and trimmed with three lavender crêpe-paper quills.

Material needed for average ten-year-old child:

| | |
|---|---|
| 2¾ yards for underdress, at $.12 | $ .33 |
| 1½ yards for tunic, at $.12 | .18 |
| Paper, wire, and crinoline for cap | .10 |
| Stockings and dye for same | .12 |
| | $ .73 |

*Rain*. *Boys*. GRADE III.—A kimono-shaped gown of soft gray crêpe cloth reaching to the knee and slightly low-necked, girdled at waist with a heavy white cord; white stockings and low black shoes. Head-gear, a band or circle of cardboard from which hangs narrow strips of gray crêpe paper which reach below waist-line and float freely with every movement. The face is left free; the strips fall over shoulders and back.

Material needed for average nine-year-old child:

| | |
|---|---|
| 2 yards cloth for gown, at $.16 | $ .32 |
| Girdle | .05 |
| Crêpe paper | .05 |
| | $ .42 |

*Wind. Girls.* GRADE III.—A kimono-shaped gown of white silkoline reaching to the knee and slightly low-necked, not girdled. For drapery use as flimsy a material as possible. Adjust to head by means of a straight band across forehead, finished at the ears with a rosette and streamers; fasten the ends to wrists.

Material needed for average nine-year-old child:

| | |
|---|---|
| 2 yards cloth for gown, at $.12 | $ .24 |
| 2 yards for drapery, at $.12 | .24 |
| | $ .48 |

*Mother Goose.*—A long scant dress of red and black with a tall peaked witch's hat. The underskirt is of red and the short overskirt and bodice are of black. The hat is made of black cardboard.

Material needed:

| | |
|---|---|
| 3 yards red cambric, at $.08 | $ .24 |
| 3 yards black cambric, at $.08 | .24 |
| | $ .48 |

*Crocus.* GRADE II.—An underbody of green silkoline with close-fitting drawers, over which is worn a short tunic of same material slashed in deep points at bottom; a pointed collar of yellow cambric shaped to resemble petals is worn about the neck. Long green hose dyed the color of dress, and white shoes. The hat is crocus-shaped and made of crêpe and tissue paper.

Material needed for average eight-year-old child:

| | |
|---|---|
| 3½ yards silkoline, at $.12 | $ .42 |
| ½ yard cambric, at $.06 | .03 |
| Crêpe paper and wire | .10 |
| Stockings and dye | .12 |
| | $ .67 |

*Snow-drop.*—A green collarette to which are attached long, narrow strips of same material shaped like the leaf of the snow-drop is worn over a simple white slip by the girls and over a Russian blouse suit by the boys. Stockings dyed green to match the collarette and white shoes. The hat is shaped like a snow-drop and made of green, white, and yellow crêpe paper.

Material needed for average eight-year-old child:

| | |
|---|---|
| ¾ yard cambric, at $.16 | $ .12 |
| Stockings and dye | .12 |
| Crêpe paper and wire for hat | .10 |
| | $ .34 |

# APPENDIX E

## GENERAL BIBLIOGRAPHY

Only the more general references are given here. Several of the volumes contain detailed bibliographies on particular points, more especially those relating to the theater and the drama, as, for example, Prof. Brander Matthews's recent work on the theater. Inasmuch as the present volume does not enter into minute problems of stage-craft or dramatization, this subject is dealt with only incidentally.

### I. Volumes on Subject in General


Brand, Hazlitt, *Observations on Popular Antiquities* (Chatto & Windus).

Brown, E. Baldwin, *The Fine Arts* (Scribner).

Chambers's, *Book of Days*, 2 volumes (Chambers).

Chambers, E. K., *The Medieval Stage*, 2 volumes (Clarendon Press).

Dyer, T. F. Thistleton, *British Popular Customs, Past and Present* (Bohn).

Emmanuel, Maurice, *La Dance Grecque Antique.*

Gummere, Francis B., *The Beginnings of Poetry* (Macmillan).

Gross, K., *The Play of Man* (Appleton).

Herts, Alice Minnie, *The Children's Educational Theatre* (Harpers).

Hirn, Yrno, *The Origins of Art* (Macmillan).

MILLER, G. M., *The Dramatic Element in the Popular Ballad* (*Cincinnati Studies*).
MOULTON, R. G., *The Ancient Classical Drama* (Macmillan).
MARTINENGO–CAESARESCO, COUNTESS EVELYN, *The Study of Folk Songs* (George Redway).
NEWELL, W. W., *Games and Songs of American Children* (Harpers).
NORTHALL, G. F., *English Folk Rimes.*
ORDISH, T. F., *Folk Lore*, Volumes II and IV.
PATTEN, HELEN P., *The Year's Festivals* (Dana Estes & Co.).
POSNETT, H. M., *Comparative Literature*, especially Books II and III (Appleton).
SANDYS, W., *Christmastide, Its History, Festival, and Carols.*
SHARP, CECIL, and MACILWAINE, HERBERT, *The Morris Book: a History of Morris Dancing* (Novello).
STRUTT, J., *The Sports and Pastimes of the People of England* (Chatto & Windus).
STERN, RENÉE B., *Neighborhood Entertainments* (Sturgis & Walton).
TYLOR, E. B., *Anthropology* (Macmillan).
TILLE, G., *Yule and Christmas* (Macmillan).

## II. PERIODICALS

Comprising only some of the more significant articles from various periodicals. For fuller references consult *Poole's Index.* Reference should be made to the complete files of *The Playground* and *The Survey*, the former of which contains a large number of illustrated articles and lists of the various festivals and pageants held in this country.

"Suggestions for Celebrating Independence Day," by A. H. BUNNER, *The Playground*, April, 1910.
"Pageants and Festivals," *The Playground*, February, 1911.
"The Proceedings of the Third Annual Congress of the Playground Association of America," *The Playground*, February, 1910.

# APPENDIX

"Pantomime in a Neighborhood Park," by E. W. WHITE, *The Survey*, August 6, 1910.

"Old Deerfield Historical Pageant," by H. L. CHILDS, *The Survey*, August, 1909.

"Festival of the Nations," by H. A. JUMP, *The Survey*, June 4, 1910.

"Cleveland's New Fourth of July," by J. E. CUTLER, *The Survey*, June 25, 1910.

"The Art of Drama in Colleges," by CATHERINE MERRILL, *Education*, March, 1906.

"The Value of Outdoor Plays to America," by F. ROBERTS, *The Craftsman*, August, 1909.

"Robin Hood in Jones Street," by L. GALE, *The Outlook*, June 26, 1909.

"A Pageant of Education" (Boston Normal School Dedication Festival), *The Outlook*, July 4, 1908.

"Child's Play in Germany," by ROBERT HAVEN SCHAUFFLER, *The Outlook*, August 15, 1908.

"The Greek Theater of the University of California," by H. HENDERSON, *The Outlook*, August 6, 1908.

"Festival of the Fruitful Year" (Outlines of Possibilities for the Harvest and Thanksgiving Celebrations), by PETER W. DYKEMA, *Atlantic Educational Journal* (Baltimore), October, 1911; also in December, 1911, number—"The Festival of Returning Light and Life" (Christmas Possibilities); and in April, 1912, "The Festival of Reawakened Life" (Possibilities for the Spring Festival).

"A May Day Festival" (A Revival of the Old-time Greeting to the May as Presented by a California School), by FLORENCE VILLIERS BROWN, *Ladies' Home Journal*, April, 1910.

"Kindergarten Activities—Celebrations," by KATHERINE BECK, *Kindergarten Review*, November, 1902.

"Kindergarten Activities—Christmas Work," by KATHERINE BECK, *Kindergarten Review*, December, 1902.

"Art at School Festivals," by JAMES HALL, *Elementary School Teacher*, March, 1904.

"Observance of Holidays," by E. L. DARLING, *Kindergarten Review*, December, 1902.

"Early English Drama Given by American Students," *The Chicago Dial*, August 1, 1907.

"Pageantry for Children," by MYRA EMMONS, *The Outlook*, July 22, 1911.

"Old Spring Customs in Germany," *Elementary School Teacher*, April, 1908.

"Art Problems in School Festivals," *The School Arts Book*, November, 1910.

"Making Believe," by ROBERT M. GAY, *Atlantic Monthly*.

"American Pageants and Their Promise," by PERCY MACKAYE, *Scribner's Magazine*, July, 1909.

### III. PAMPHLETS

"The Function of School Festivals," by PERCIVAL CHUBB, *The Elementary School Teacher*, April, 1904. Reprinted as pamphlet by the Ethical Culture School. In the same issue are several articles on the dramatic element in education.

"A Lecture Before the Germanistic Society of Chicago," by PROFESSOR KUNO FRANCKE, February 3, 1908.

"The University Theater Association" (a practical plan for the presentation of the acted drama as an educational factor in the universities, colleges, and higher schools of America), by CHARLES DOUVILLE COBURN, February, 1911.

"Classic Plays in Holiday Season" (their relation and benefit to universities and colleges), by GEORGE TOWNSHEND, September, 1910.

"The Ideal of Dramatic Art and the Actor's Calling" (an address to the Coburn Players), by WILLIAM NORMAN GUTHRIE.

Consult also the article on "Festivals," by the editor of this book, in the *Cyclopedia of Education*, edited by Paul Monroe (Macmillan).

## APPENDIX F

# FESTIVAL MUSIC BIBLIOGRAPHY

## TABLE OF CONTENTS

NOTE.—Although many of the books mentioned below might be included under more than one division, it has been deemed wise, in order to prevent the list from becoming too long, not to repeat titles. In searching for material on any particular topic it will therefore be desirable to consult, by means of the table of contents, headings of adjacent grades or related topics.

In most instances for sake of identification the publisher is specified. Practically all the books, however, can be purchased through any large music dealer such as G. Schirmer, New York; Oliver Ditson, Boston; or Lyon & Healy, Chicago. The prices here printed will vary on account of local conditions, and hence must be taken merely as approximate.

## A. GENERAL COLLECTIONS

1. Especially adapted for Kindergarten, Grades I and II (5 to 8 years).

2. For Grades III and IV (8, 9, 10 years). See 1.

3. Grades V and VI (10, 11, 12 years). See 2.

4. Grades VII and VIII (11, 12, 13, 14 years). See 3.

5. High School (14 years and older). See 4, where are included most of the best books for usual high-school singing.

6. Male Choruses.
7. Female Choruses.
8. Home, Settlement, and General Use.

## B. MATERIAL FOR SPECIAL OCCASIONS

9. Harvest and Thanksgiving. See all general collections for isolated songs.
10. Christmas.
11. Patriots' Day.
12. Spring, May Day
13. Shakespeare.
14. Music for Special Works.
15. General Festival—Historical Pageant.
16. Ethical, Religious.

## C. MUSIC OF SPECIAL COUNTRIES

17. General National Music,
18. Music of England.
19. Music of Scotland.
20. Music of Ireland.
21. Manx and Welsh
22. German.
23. French.
24. Italian.
25. Spanish.
26. Dutch.
27. Northern and Eastern Europe.
28. Japanese.
29. Chinese.
30. Music in America.
31. Music of the North American Indians.

# APPENDIX

## D. MUSIC, PRINCIPALLY INSTRUMENTAL, FOR DANCING, PANTOMIME, ETC.

32. General Music for Dancing and Singing Games.
33. Descriptive Music.
34. Special Rhythms.
35. Folk Dances, etc.
36. Toy Symphonies.

## E. REFERENCE BOOKS ABOUT MUSIC

37. Music Dictionaries.
38. Histories.
39. Appreciation.
40. General Works.
41. Technique of the Voice.
42. Methods of Teaching.

## A. GENERAL COLLECTIONS

### 1. ESPECIALLY ADAPTED FOR KINDERGARTEN, GRADES I AND II (5 TO 8 YEARS)

*a.* POULSSON AND SMITH, *Songs of a Little Child's Day* (Milton Bradley Co.), $1.25.

*b.* NEIDLINGER, W. H., *Small Songs for Small Singers* (G. Schirmer), $1.35; not illustrated, 70c.

*c.* GRANT, J. B., *Pussy Willow and Other Songs for Children* (William Maxwell Co.), 65c.

*d.* ELLIOTT, *Mother Goose Songs* (McLaughlin Co., New York), 50c.

*e.* GAYNOR, JESSIE L., *Songs of the Child World*, Vol. I (John Church Co.), 88c.

*f.* SMITH, ELEANOR, *Modern Music Series Primer* (Silver, Burdett & Co.), 25c.

*g.* BENTLEY, ALYS E., *Song Primer* (Teacher's Book) (A. S. Barnes Co.), 90c.

*h.* POULSSON, EMILIE, *Holiday Songs* (Milton Bradley Co.), $1.25.
*i.* DAVIS, KATHERINE WALLACE, *Cradle Songs of Many Nations* (Clayton F. Summy Co.), 60c.
*j.* HILL, MILDRED J., *Songs of Nature and Child Life* (Clayton F. Summy Co.), $1.00.
*k.* OSGOOD, MARGARET, *Rounds, Carols, and Songs* (Oliver Ditson & Co.), $1.00.
*l.* MOFFAT, ALFRED, *Seventy-five British Nursery Rhymes* (Augener & Co., London), 75c.
*m.* HOFER, M. R., *Singing Games for Children* (Flanagan, Chicago), 35c.
*n.* HOFER, M. R., *Folk Games and Songs* (Flanagan), 35c.

2. FOR GRADES III AND IV (8, 9, 10 YEARS). SEE 1

*a.* WHITEHEAD, *Folk Songs and Other Songs for Children* (Oliver Ditson & Co.), $1.50.
*b.* JENKS AND RUST, *Song Echoes from Child Land* (Oliver Ditson & Co.), $1.00.
*c.* SMITH, ELEANOR, *Eleanor Smith Modern Music Series*, Book I (Silver, Burdett & Co.), 30c.
*d.* SMITH, ELEANOR, *Eleanor Smith Music Course*, Book II (American Book Co.), 30c.
*e.* GOULD AND SHARP, *English Folk Songs for Schools* (J. Curwen & Sons, London), 75c.
*f.* PRATT, *St. Nicholas Song Book* (Century Co.), boards, 80c.; cloth, $1.25.
*g.* VARIOUS COMPOSERS, *Singing Verses for Children* (Alfred Clark Co.), $1.00.
*h.* COLE, ROSSETTER G., *Eight Children's Songs* (Novello, Ewer & Co.), 40c.
*i.* SMITH, GERRIT, *Song Vignettes*, Op. 12 (G. Schirmer), 50c.
*j.* HEALE, H., *Songs for the Young*, Set I (Augener & Co., No. 8931), 60c.

*k.* HERMAN, L. H., *Cradle Songs of Many Nations* (Dodd, Mead & Co.), 80c.
*l.* REINECKE, CARL, *Fifty Children's Songs* (G. Schirmer), 50c.
*m.* SCHUMANN, ROBERT, *Songs for Children*, Op. 79 (Augener & Co., No. 8924), 50c.
*n.* MOFFAT AND KIDSON, *Children's Songs of Long Ago* (Augener & Co., No. 8919), 75c.

3. FOR GRADES V AND VI (10, 11, 12 YEARS). SEE 2

*a.* GILBERT, *One Hundred Folk Songs* (C. C. Birchard & Co.), 40c.
*b.* BROWN AND MOFFAT, *Characteristic Songs and Dances of All Nations* (Bayley & Ferguson, London), $1.50.
*c.* KIDSON AND MOFFAT, *The Minstrelsy of England* (Bayley & Ferguson, London), $1.50.
*d.* KIDSON AND MOFFAT, *Songs of the Georgian Period* (Bayley & Ferguson, London), $1.50.
*e.* JENKS AND RUST, *Song Echoes from Child Land* (Oliver Ditson & Co.), $1.00.
*f.* DUNNING, 34 Unison Songs, 5c.; 55 Rounds, 5c. (G. Schirmer).
*g.* SHARP, CECIL, *A Book of British Song* (John Murray, London).
*h.* BACON, *Songs Every Child Should Know* (Doubleday, Page & Co.), 80c.
*i.* BIRGE, EDWARD BAILEY, *Supplementary Song Series*, No. 4 (Silver, Burdett & Co.), 15c.
*j.* FOX AND MIESSNER, *Art Song Cycles* (Silver, Burdett & Co.).
*k.* ALEXANDER, *Songs We Like to Sing* (Silver, Burdett & Co.).
*l.* SILCHER, F., *Songs for the Young*, in 2 and 3 parts (Augener & Co., No. 8932).
*m.* Songs by EUGENE FIELD AND REGINALD DE KOVEN (Chas. Scribner's Sons).
*n.* Songs by ROBERT LOUIS STEVENSON (Chas. Scribner's Sons).
*o.* KIMMINS, *The Guild of Play Book of Festivals and Dances*, Parts I and II (J. Curwen & Sons).

*p.* STAINER, *The School Round-book* (Novello, Ewer & Co.), 50c.
*q.* TOMLINS, *Children's Souvenir Song Book* (of World's Fair at Chicago, 1893) (Novello, Ewer & Co.), 40c.

4. FOR GRADES VII AND VIII (11, 12, 13, 14 YEARS). SEE 3

*a.* MCCONATHY, *School Song Book* (C. C. Birchard & Co.), Student's Edition, 50c.; Full Score, $1.25.
*b.* TOMLINS, *Laurel Music Reader* (C. C. Birchard & Co.), Special Edition, 50c.; Regular Edition, 60c.
*c.* *Halcyon Song Book* (Silver, Burdett & Co.), 50c.
*d.* FINK, *Fifty Master Songs* (Oliver Ditson & Co.), $1.20.
*e.* KREHBIEL, *Famous Songs*, 4 volumes, one each for soprano, alto, tenor, and bass (Oliver Ditson & Co.), $1.20 each.
*f.* RIX, *Assembly Song Book*, with or without hymnal supplement (A. S. Barnes Co.), 50c.
*g.* RIX, *The Mastersinger* (American Book Co.).
*h.* JOHNSON, *Songs Every One Should Know* (American Book Co.), 50c.
*i.* LOOMIS, *Lyric Song Book* (Frank D. Beattys).
*j.* BIRGE, EDWARD BAILEY, *Supplementary Song Series, No. 5* (Silver, Burdett & Co.).
*k.* SILCHER, F., *Songs for the Young*, in 2 and 3 parts (Augener & Co., No. 8932).
*l.* Various Octavo Publications (American Book Co., C. C. Birchard & Co., D. C. Heath & Co., Ginn & Co., H. W. Gray Co., Novello, Schirmer, Schmidt, Ditson, etc.).

5. HIGH SCHOOL (14 YEARS AND OLDER). SEE 4, WHERE ARE INCLUDED MOST OF THE BEST BOOKS FOR USUAL HIGH-SCHOOL SINGING

*a.* TOMLINS, *Laurel Song Book* (C. C. Birchard & Co.), $1.00.
*b.* BIRGE, *Choruses and Part Songs for High School* (American Book Co.), 60c.

*c.* McConnell, *Standard Songs and Choruses* (American Book Co.), 60c.
*d.* Hoff, William C., *Corona Song Book* (Ginn & Co.), 80c.
*e.* Zeiner, *The High School Song Book* (The Macmillan Co.), 60c.
*f.* Farnsworth, *Songs for Schools* (The Macmillan Co.), 50c.

### 6. MALE CHORUSES

*a.* Chapman and Whiting, *The Apollo Song Book* (Ginn & Co.).
*b.* Vogrich, Max, *Twelve Favorite Irish Songs* (G. Schirmer).
*c.* Vogrich, Max, *Twelve Favorite English Songs* (G. Schirmer).
*d.* Harker, F. Flaxington, *Popular Glees and Part Songs for Men's Voices* (G. Schirmer).
*e.* Kellogg and Shepard, *Yale Songs* (G. Schirmer).
*f.* *The Yale Song Book*, compiled from *Yale Songs*, *Yale Glees*, and *Yale Melodies* (G. Schirmer).
*g.* Hirsch, Karl, *O Dolce Napoli* (G. Schirmer).
*h.* *Mendelssohn Glee Club Favorites*, 28 Part Songs (G. Schirmer).
*i.* *Old Time Songs for Men's Voices* (Oliver Ditson & Co.).
*j.* Consult Novello, Schirmer, Ditson, and other publishers of special lists.

### 7. FEMALE CHORUSES

*a.* Shirley, *Part Songs for Girls' Voices* (American Book Co.).
*b.* Eichberg, *The Girls' High School Music Reader* (Ginn & Co.).
*c.* *Vassar College Song Book* (G. Schirmer).
*d.* Spicker, Max, *The Seminary Series*, 2 and 3 part songs, 4 volumes (G. Schirmer).
*e.* Consult Schirmer, Novello, Birchard, and other publishers for special cantatas.

### 8. HOME, SETTLEMENT, AND GENERAL USE

Some of the best books of this kind have already been given. See especially 4*a*, which is probably the best sin-

gle general collection published. Other desirable texts are *3c, d, b, f, k, 4h, f, 2e, f,* and the following:

*a.* *Home Songs for Mixed Voices* (Oliver Ditson & Co.), 50c.
*b.* *Favorite Home Songs* (Hinds & Noble), 50c.
*c.* *Flag of the Free Collection*, Vols. I and II (J. P. McCaskey, Lancaster, Pa.), 10c. each.
*d.* CHAMBERLAIN AND HARRINGTON, *Songs of All the Colleges* (Hinds & Noble), $1.25.

## B. MATERIAL FOR SPECIAL OCCASIONS

### 9. HARVEST AND THANKSGIVING

See all general collections for isolated songs and also the following:

*a.* GARRETT, *Harvest Cantata* (Novello, Ewer & Co.), 40c.
*b.* SCHNECKER, *The Harvest is Ripe* (Oliver Ditson & Co.), 50c.
*c.* ADAMS, *Seed Time and Harvest* (Novello, Ewer & Co.), 40c.
*d.* WEST, J. E., *Seed Time and Harvest* (Novello, Ewer & Co.), $1.00.
*e.* WEBER, *Jubilee (Harvest) Cantata* (Novello, Ewer & Co.), 50c.
*f.* ADAMS, THOMAS, *Rainbow of Peace* (Novello, Ewer & Co.), 50c.
*g.* CLOUGH-LEIGHTER, *Give Thanks Unto God* (Oliver Ditson & Co.), 50c.
*h.* GAUL, DAMROSCH, COWEN, SCHUMANN (GEORG), etc., Settings of the *Story of Ruth*, obtainable through any publisher.
*i.* LLOYD, C. H., *The Gleaners' Harvest* (Novello, Ewer & Co.), 75c.
*j.* JAMES, FREDERICK, *The Harvest Day* (J. Curwen & Sons, London).
*k.* BROWN, *The Landing of the Pilgrims* (Hemans) (Ditson), 6c.
*l.* WOODMAN, R. H., *The Voyage of the Mayflower*, Beacon Octavo, No. 286 (Silver, Burdett & Co.), 6c.
*m.* BROOK, EMMELINE, *Song of the Pilgrims* (Novello, Ewer & Co.), 40c.
*n.* HADOW, W. H., *Music for Bridges's Demeter* (Clarendon Press, London), 90c.

# APPENDIX

## 10. CHRISTMAS

See all general collections for isolated songs and also the following:

*a.* McNaught, *Twelve Popular Christmas Carols for Two Voices* (Novello, Ewer & Co.), 40c.

*b.* Legge, Robin H., *Twelve New Christmas Carols* (Novello, Ewer & Co.), 40c.

*c.* Wilkinson, *The Wilkinson Series of School Songs* (Wulschner Music Co., Indianapolis), 10c.

*d.* 5-cent collections of carols—*Noel, Adeste Fideles, Christmas Bells, Bethlehem* (H. W. Gray Co.).

*e.* Dann, Hollis, *Christmas Carols and Hymns* (American Book Co.), 50c.

*f.* Stainer, John, *Twelve Old Carols* (Novello, Ewer & Co.), 40c.

*g.* Gibson, S. Archer, *Old Christmas Carols* and *Six Carols for Christmastide* (G. Schirmer), 10c. each.

*h.* Smith, Gerrit, *Christmas Carols* (G. Schirmer), 5c.

*i.* Hofer, Mari Ruef, *The Christ Child in Art, Story, and Song.* (Clayton Summy, Chicago), 25c.

*j.* Deutsch and Gevaert (arr.), *Arise to the Good and True.* Laurel Octavo, No. 196 (C. C. Birchard & Co.), 3c.

*k.* Taylor, *Christmas in Olden Time* (J. Curwen & Sons, London), 50c.

*l.* Parrott, *A Christmas Carol* (J. Curwen & Sons, London), 40c.

*m.* Klaak, Robert, *Grosses Weihnachts-Album* (G. Schirmer) (imported), 75c.

*n.* Burgmein, *Christmas Morn* (G. Schirmer) (imported), $1.50.

*o.* Handel, *Messiah.* Various editions. The latest revision published by Novello (H. W. Gray Co.).

*p.* Adams, Thomas, *The Holy Child* (H. W. Gray Co.), 40c.

*q.* Bach, John Sebastian, *Christmas Oratorio* (H. W. Gray Co.), paper, $1.00; board, $1.25; cloth, $2.00.

*r.* Foster, Myles B., *The Angels of the Bells* (H. W. Gray Co.), 75c.

*s.* FOSTER, MYLES B., *The Coming of the King* (H. W. Gray Co.), 75c.

*t.* GADE, NIELS W., *Christmas Eve* (H. W. Gray Co.), 50c.

*u.* PARKER, HORATIO, *The Shepherd's Vision* (H. W. Gray Co.), 25c.

*v.* SMITH, DAVID STANLEY, *The Logos* (*The Word Became Flesh*) (H. W. Gray Co.), 50c.

*w.* WEST, JOHN E., *The Story of Bethlehem* (H. W. Gray Co.), 75c.

*x.* BINGHAM AND COWEN, *Christmas Scenes* (H. W. Gray Co.), $1.00.

*y.* CHADWICK, GEORGE W., *Noel* (H. W. Gray Co.), $1.50.

*z.* PIERNE, GABRIEL, *The Children at Bethlehem* (G. Schirmer), 75c.

*aa.* CHATWAL, *Weihnachts-Symphonie* (Oppenheimer Brothers, London), $1.00.

### 11. PATRIOTS' DAY

See general collections (*cf.* discussion under Music, pages 174 to 181).

*a.* SILVER, A. J., "*Let us now praise famous men,*" Octavo No. 962 (Novello, Ewer & Co.), 12c.

*b.* HORNE, E. H., "*Let us now praise famous men,*" Octavo No. 308 (Men's Voices) (Novello, Ewer & Co.), 12c.

*c.* HOLST, GUSTAV VON, *Songs of Labor* — Shoemakers, Shipbuilders, Fishermen, etc. 2 and 3 part octavo (Novello, Ewer & Co.), 8c. each.

*d.* BRIDGE, J. F., *The Forging of the Anchor* (Novello, Ewer & Co.), 75c.

*e.* *Our National War Songs* (The S. Brainard's Sons Co., Chicago), 60c.

*f.* JONES, *Songs of the Flag and Nation* (Hinds & Noble), 50c.

*g.* BANKS, *Immortal Songs of Camp and Field* (G. Schirmer), 60c.

*h.* SMITH, NICHOLAS, *Stories of Great National Songs* (The Young Churchman Co., Milwaukee), $1.25.
*i.* RANDOLPH, *Patriotic Songs for School and Home* (Oliver Ditson & Co.), 60c.
*j.* *World's Collection of Patriotic Songs and Airs*, Vocal and Instrumental (Oliver Ditson & Co.), 50c.
*k.* *War Songs* (Male Voices) (Oliver Ditson & Co.), 50c.
*l.* FARWELL, ARTHUR, *Hymn to Liberty* (G. Schirmer), 10c.

### 12. SPRING, MAY DAY

See general collections, especially *3c*, *d*, *o*, *2n*, *1m*, *n* above, and the following:

*a.* WEST, JOHN E., *May Day Revels* (Pastoral Cantata) (Novello, Ewer & Co., H. W. Gray Co.), 50c.
*b.* GALPIN, F. W., *Ye Olde Englysche Pastymes* (Novello, Ewer & Co.), 50c.
*c.* SHARP, C. J., *Five Sets of Folk Songs* (Novello School Books Nos. 201, 202, 212, 213, 222), each, 40c.
*d.* MACFARREN, *May Day* (Novello, Ewer & Co.), 75c.
*e.* ADAMS, JOSEPH H., *A Day in Summer* (A Juvenile Cantata) (Novello, Ewer & Co.), 50c.
*f.* HARDY, T. M., *Rip Van Winkle* (Operetta for Children) (Novello, Ewer & Co.), 60c.
*g.* WOODS, F. CUNNINGHAM, *Old May Day* (Novello, Ewer & Co.), 75c.
*h.* LAHEE, H., *The Sleeping Beauty* (Novello, Ewer & Co.), 75c.
*i.* VINGOE, A. L., *The Magician* (Children's Operetta) (Novello, Ewer & Co.), 50c.
*j.* BENOIT, *Into the World* (G. Schirmer), 40c.
*k.* GADE, *Spring Greeting* (Oliver Ditson & Co.), 25c.
*l.* HAYDN, *Seasons* (*Spring*) (Oliver Ditson & Co.), 40c.
*m.* AIKEN, *Barri's Flower Queen* (American Book Co.), 25c.

### 13. SHAKESPEARE

There is a large and ever-increasing amount of material for the Shakespearian plays. A number of the publishers provide for free distribution lists showing songs and instrumental numbers available arranged according to plays and scenes. Novello (H. W. Gray Co.), and Ditson have excellent lists. The following texts will also be helpful:

*a.* NAYLOR, E. W., *Shakespeare and Music* (Dent & Co., London), $1.25.

*b.* VINCENT, CHARLES, *Fifty Shakespeare Songs* (Oliver Ditson & Co.), $1.20.

*c.* MOFFAT, A., AND KIDSON, F., *The Minstrelsy of England* (Bayley & Ferguson, London), $1.25.

*d.* Consult various publishers of octavos, etc., mentioned under 4*l*.

### 14. MUSIC FOR SPECIAL WORKS

This list could be extended indefinitely. What is given here is intended merely to indicate the wealth of material which can be unearthed if the search be continued.

*a.* MENDELSSOHN, *Music for "Midsummer Night's Dream"* (Novello, Ewer & Co.).

*b.* HADOW, W. H., *Music for Robert Bridges's "Demeter"* (Clarendon Press).

*c.* DYKEMA AND KENT, *Incidental Music for Maud Menefee's "Ceres and Persephone,"* Ethical Culture School, New York.

*d.* DYKEMA AND KENT, *Music for Ben Jonson's "Pan's Anniversary, A Masque,"* Ethical Culture School, New York.

*e.* DYKEMA, *Music for D. G. Browne's "Sweetbriar,"* Ethical Culture School, New York.

*f.* FARMER, *Pied Piper of Hamelin* (G. Schirmer).

*g.* NESSLER, *Rat Charmer* (G. Schirmer).
*h.* NESSLER, *Rattenfänger* (German Text) (G. Schirmer).
*i.* KELLEY, E. S., *Incidental Music for Shakespeare's "Macbeth"* (G. Schirmer).
*j.* BENDALL, WILFRED, "*The Lady of Shalott*," 3 parts and soprano solo (G. Schirmer).
*k.* HODGSON, ROBERTA, *Incidental Music to Percy Mackaye's "Joan of Arc,"* published by the composer, Athens, Ga.
*l.* TAYLOR, COLERIDGE, *Hiawatha's Wedding* (Novello, Ewer & Co.), 75c.
*m.* HARDY, T. M., *Rip Van Winkle* (Novello, Ewer & Co.), 40c.
*n.* DUNHILL, T. F., *The Frolicsome Hours* (Novello, Ewer & Co.), 40c.
*o.* DUNHILL, T. F., *John Gilpin* (Breitkopf & Haertel, New York), 60c.
*p.* Shakespeare's Poems with Musical Settings. Lists prepared by Oliver Ditson & Co. and Novello, Ewer & Co. (free).
*q.* Longfellow's Poems with Musical Settings. A list prepared by Oliver Ditson & Co. (free).

### 15. GENERAL FESTIVALS—HISTORICAL PAGEANTS, ETC.

While suggestions for music will be found in many of the librettos or Books of Words for the great community pageants, full texts or even extensive quotations are seldom available. The following are interesting and helpful exceptions:

*a.* *Winchester National Pageant, the Book of the Words and Music* (Warren & Son, Winchester, England), *2s. 6d.*
*b.* TESTER, CAREY, AND PARKER, *The Choral Music in the Sherborne Pageant* (F. Bennett, Sherborne, England).
*c.* *Romsey Pageant, the Book of the Words and Music* (published at the Mayor's Parlour, Romsey, England).

*d.* *Chelsea Historical Pageant, the Book of the Words with Selections from the Music* (J. Henry Quinn, Chelsea, England), *2s. 6d.*

*e.* NOBLE, *York Pageant Music* (Banks & Son, York, England).

*f.* SLEEPER, JAMES T., *Music for the Pageant of Thetford,* to be obtained in MS. from composer, Beloit, Wis.

*g.* Midsummer High Jinks of the Bohemian Club. The Grove Plays. In the Books of Words are published suggestive synopses of the music: *Triumph of Bohemia,* 1907; *St. Patrick of Tara,* 1909; *The Cave Man,* 1910; *The Green Knight,* 1911. Address Prof. Porter Garnett, University of California, Berkeley, Cal.

### 16. ETHICAL, RELIGIOUS

*a.* *Episcopalian Hymn Book,* Hutchins Edition published by Parish Choir, Boston; Grace Church Edition published by H. W. Gray Co.

*b.* *Plymouth Hymnal* (Outlook Co.).

*c.* *Hymns of Modern Thought* (Houghton & Co., New York and London).

*d.* O'NEILL, NORMAN, *Ethical Hymn Book with Music* (Oppenheimer Bros., London).

*e.* SPENCER, ANNA GARLIN, *Order of Service for Public Worship,* by compiler, Providence, R. I.

*f.* DANN, *School Hymnal* (American Book Co.).

*g.* *Hymns for School and College* (C. C. Birchard & Co.).

## C. MUSIC OF SPECIAL COUNTRIES

### 17. GENERAL NATIONAL MUSIC

See *3a* and *b*, *1i*, *2a* above.

*a.* REIMANN, HEINRICH, *The International Folk Song Book,* 3 books (N. SIMROCK, Berlin).

*b.* MOFFAT AND BROWN, *Characteristic Songs and Dances of All Nations* (Bayley & Ferguson, London).

*c.* LANGE, O. H., *One Hundred Foreign Folk Songs* (Peters, No. 2258).

*d.* BANTOCK, GRANVILLE, *One Hundred Folk Songs* (Oliver Ditson & Co.), $1.20.

*e.* MATTHEWS, W. S. B., *Songs of All Lands* (American Book Co.).

*f.* KIMMINS, *The Guild of Play Book of National Dances*, Vol. III (J. Curwen & Sons, London).

*g.* BOURGAULT, DUCOUDRAY L. A., *Mêlodies populaires de Grèce et d'Orient* (Henry Lemoine et Cie., Paris).

*h.* SPICKER, MAX, *Songs of the British Isles*. A collection of forty popular English, Irish, Scotch, and Welsh songs (G. Schirmer), 50c. *net*.

### 18. MUSIC OF ENGLAND

*a.* MOFFAT AND KIDSON, *The Minstrelsy of England* (Bayley & Ferguson, London), $1.50.

*b.* MOFFAT AND KIDSON, *English Songs of the Georgian Period* (Bayley & Ferguson, London), $1.50.

*c.* GOULD AND SHARP, *English Folk Songs for Schools* (J. Curwen & Sons, London), 75c.

*d.* SHARP, CECIL J., *Folk Songs of England*, 5 sets (Novello, Ewer & Co.), 35c. each.

*e.* MOFFAT, *Children's Songs of Long Ago* (Augener & Co., London), $1.00.

*f.* HULLAH, *The Song Book* (Golden Treasury Series) (Macmillan).

*g.* FANING, ETON, *The Songs of England*, 3 volumes (Boosey & Co.).

*h.* SHARP, CECIL J., *A Book of British Song* (John Murray, London, 1902).

*i.* NICHOLSON, SYDNEY H., *British Songs for British Boys* (The Macmillan Co.).

*j.* CHAPPELL, W., *Old English Popular Music*, 2 volumes.

*k.* KIMMINS, *The Guild of Play Book of Festival and Dance*, Vols. I and II (J. Curwen & Sons, London).

*l.* HADOW, *Songs of the British Isles* (J. Curwen & Sons, London).

*m.* HULLAH, JOHN, *English Songs*. By composers chiefly of the seventeenth and eighteenth centuries (Augener & Co., London, No. 8844).

*n.* HATTON, J. L., *The Songs of England*, 3 volumes (Boosey & Co.).

*o.* BARRETT, W. A., *Standard English Songs*. Edited, revised, and words partly rewritten (Augener & Co., London, No. 8830).

*p.* SPICKER, *Songs of the British Isles* (G. Schirmer).

*q.* *The Baby's Opera*, illustrated by Walter Crane (Frederick Warren & Co.).

### 19. MUSIC OF SCOTLAND

*a.* FOSTER, MYLES B., *The Songs of Scotland*, 2 volumes (Boosey & Co.), $1.00 each.

*b.* BROWN AND PITTMAN, *Songs of Scotland*, Vols. I and II (Boosey & Co.), $1.00 each.

*c.* ROSS AND MOFFAT, four volumes of Scotch songs, one each for soprano, tenor, alto, barytone (Paterson & Sons, Edinburgh and London).

*d.* HOPEKIRK, HELEN, *Seventy Scottish Songs* (Oliver Ditson & Co.), $1.20.

*e.* HAMILTON, ADAM, *The Scottish Orpheus* (Boosey & Co., New York).

*f.* REID AND FOORD, *Songs of Scotland* (Boosey & Co.).

*g.* MOFFAT, ALFRED, *The Minstrelsy of Scotland* (Augener & Co., London, No. 8930).

### 20. MUSIC OF IRELAND

*a.* MOFFAT, ALFRED, *The Minstrelsy of Ireland* (G. Schirmer), $2.00.

*b.* PETRIE, *Complete Collection of Irish Music* (Boosey & Co.).
*c.* PAGE, N. CLIFFORD, *Irish Songs* (Oliver Ditson & Co.), 50c.
*d.* STEVENSON AND BISHOP, *Moore's Complete Irish Melodies* (Augener & Co., London), $1.25.
*e.* FOX, C. MILLIGAN, *Songs of the Irish Harpers* (G. Schirmer), $1.50.
*f.* HATTON AND MOLLOY, *Songs of Ireland* (Boosey & Co.), $1.00.
*g.* STANFORD, C. U., *Irish Melodies* (Boosey & Co.), $2.00.
*h.* STANFORD, C. U., *Songs of Erin* (Boosey & Co.), $2.00.

### 21. MANX AND WELSH

*a.* GILL, W. H., *Manx National Songs* (Boosey & Co.).
*b.* RICHARDS, BRINLEY, *The Songs of Wales* (Boosey & Co.).

### 22. GERMAN

*a.* SPICKER, MAX, Editor, *Songs of Germany*, 81 Folk and Popular Songs (G. Schirmer), 75c.
*b.* KAPPEY, J. A., *Songs of Germany* (Boosey & Co.), $1.00.
*c.* BRAHMS, JOHANNES, *Deutsche Volkslieder*, English translation by Albert B. Bach, Six Books (N. Simrock).
*d.* ABT, FRANZ, *Thirty German Children's Songs* (Litolff Edition, No. 3099).
*e.* KUEGELE, RICHARD, *103 Kinderlieder Album Band 7*, 1 and 2 parts (P. J. Tonger, Koln am Rhein), 35c.
*f.* ERK UND GREEF, *Liederkranz*, Vol. I, 1 and 2 voices; Vol. II, 2 voices; Vol. III, 1, 2, 3, 4 voices (G. B. Baedeker, Essen).
*g.* VOGEL, *Liederschatz für Gemischten Chor* (No. 2271 in Peters Edition, Leipsic).
*h.* ERK, LUDWIG, *Jugend-Album* (Peters Edition, No. 983).
*i.* ERK, LUDWIG, *Deutscher Liederschatz*, Books I–III (Peters Edition, No. 395 a b c).

*j.* REBBELING, LOUIS, *Volkslieder Album* (Litolff Edition, No. 433 a b).
*k.* REIMANN, HEINRICH, *Das Deutsche Lied*, Four Books (N. Simrock).
*l.* REINECKE, *Kinderliedern*, German and English (G. Schirmer).
*m.* TAUBERT, *34 Kinderliedern* (G. Schirmer).
*n.* FRIEDLANDER, MAX, *Commersbuch* (Peters Edition, No. 2666, Leipsic).
*o.* FRIEDLANDER, MAX, *100 Volkslieder* (Peters Edition, No. 2257, Leipsic).
*p.* BOEHME, *Alt-Deutsches Liederbuch.*
*q.* ERK-BOEHME, *Liederhort.*

### 23. FRENCH

*a.* *Songs of France* (Boosey & Co.), $1.00.
*b.* TERRY, *French Songs and Verse for Children* (Longmans, Green & Co.), 75c.
*c.* BARBÉ, *A Book of French Songs* (Blackie & Son, London), 20c.
*d.* WEKERLIN, J. B., *Twelve Old French Songs* (G. Schirmer).
*e.* *Recueil de Chants de la Société de Zafingue* (Georges, Bridel & Co., Lausanne).
*f.* COMBE AND PILET, *École Musicale* (Payot & Co., Lausanne).
*g.* WEKERLIN, J. B., *Chansons de France pour les Petites Enfants* (Plon-Nourritt et Cie., Paris).
*h.* WIDOR, CH. M., *Vieilles Chansons pour les Petits Enfants.* Illustrated by Mouvel (Plon-Nourritt et Cie., Paris).
*i.* WEKERLIN, J. B., *Echos du Temps Passé*, 3 volumes (Durand et Fils, Paris).
*j.* BOUCHER AND TIERSOT, *Chants Populaires pour les Écoles*, 2 series (Hachette & Cie., Paris).
*k.* *Repertoire de l'École Municipale Superieure de Sophie Germain Chœurs à une et plusieurs voix* (Choudens Fils, Paris).
*l.* PIERNÉ, *Sonnez les Matines* (Adrien Sporck, Paris).

*m.* PIERNÉ, *Voyez Comme On Danse* (Adrien Sporck, Paris).
*n.* STORSSEN, GEORGES, *Recueil de Chants à Une et Deux Voix* (Choudens, Paris).
*o.* TIERSOT, JULIEN, *Chants Populaires pour les Écoles* (Hachette, Paris), 75c.
*p.* MINARD, JULES, *Cent Canons* (Pitault, Paris).
*q.* DALCROZE, E. JACQUES, *Premières Rondes et Enfantines* (Sandoz Jobin et Cie., Paris).
*r.* DALCROZE, E. JACQUES, *Chansons Populaires Romandes*, 2 volumes (Jobin et Cie., Paris).

### 24. ITALIAN

*a.* MARZO, *Songs of Italy*, 65 Tuscan, Florentine, Lombardian, and other Italian Folk and Popular Songs (G. Schirmer).
*b.* *Songs of Italy* (Boosey & Co.).
*c.* ODDONE, ELISABETTA, *Canzonoine per i Bimbi* (Ricordi, Milan).
*d.* FORONO, *Jacopo, 5 Canti Populari del 1848* (Ricordi, Milan).
*e.* *Canti Popolari Patriottici Anno di Garibaldi* (A. Forlivesi & C., Florence).

### 25. SPANISH

See 17.

*a.* STURGIS AND BLAKE, *Songs of the Pyrenees* (Arthur P. Schmidt).
*b.* CORNMELL, CLELAND, *Three Spanish Folk Songs* (Boosey & Co.).

### 26. DUTCH

*a.* KAPPEY, *Songs of Scandinavia and Northern Europe* (Boosey & Co.).
*b.* VAN LOOY, S. L., *Nederlandsch Volksliederenboek* (Amsterdam).
*c.* HEIJE, J. P., EN BROEKHUIJZEN, G. H., *Kinder-Liederen* (G. Alsbach & Co., Amsterdam).
*d.* VERHULST, J. J. H., *Kinderleven* (Van Eck, Gravenhagen).

*e.* LEOPOLD, KATH, *Sint Nikolaas* (I. Oppenheim, Groningen).
*f.* ZWEERS, BERNARD, *Musiek van St. Nicolaasfeest* (P. Noordhoff, Groningen).

### 27. NORTHERN AND EASTERN EUROPE

*a.* KAPPEY, J. A., *The Songs of Scandinavia and Northern Europe* (Boosey & Co.).
*b.* HÄGG, GUSTAF, *Songs of Sweden*, 87 Swedish Folk and Popular Songs (G. Schirmer).
*c.* SCHINDLER, KURT, *A Century of Russian Song* (G. Schirmer).
*d.* KAPPEY, J. A., *Songs of Eastern Europe*, Volkslieder of Austria-Hungary, Bohemia, Servia, etc. (Boosey & Co.).

### 28. JAPANESE

*a.* PIGGOTT, F. T., *The Music and Musical Instruments of Japan* (B. T. Batsford, London), $10.00.
*b.* LEROUX, M. CHARLES, *La Musique Classique Japonaise et Bibliotheque de la Société Franco-Japonaise* (Evette & Schaeffer, Paris), $1.40.

### 29. CHINESE

See Histories (38*c*, *b*, *a*) and the following:
*a.* LALOY, LOUIS, *La Musique Chinoise* (Henri Laurens, Editeur, Paris), $1.00.
*b.* SOULIE, GEORGES, *La Musique en Chine* (Ernest Leroux, Paris), $1.50.

### 30. MUSIC IN AMERICA

See under Histories, books under letters *h* through *l*. Also the following:
*a.* HOOD, *History of Music in New England.* Out of print, but in many libraries.

*b.* BRINK, *The Early History of Saugerties*. Out of print, but in many libraries.

*c.* TIERSOT, JULIEN, *Songs of the People*, 44 French Folk Songs and Variants from Canada, Normandy, and Brittany (G. Schirmer).

*d.* BURLEIGH, H. T., *Negro Minstrel Melodies* (G. Schirmer).

*e.* FENNER, THOS. P. (arranged from his original edition), *Religious Folk Songs of the Negro* (Institute Press, Hampton, Va.).

*f.* *Hampton Song Book of Negro and Indian Melodies* (Hampton Institute).

### 31. MUSIC OF THE NORTH AMERICAN INDIANS

*a.* CURTIS, NATALIE, *The Indians' Book* (Harper & Brothers), $7.50.

*b.* BURTON, FREDERICK R., *American Primitive Music* (especially Ojibways (Moffat, Yard & Co.), $5.00.

*c.* FLETCHER, ALICE C., *Indian Song and Story from North America* (Small, Maynard & Co.), $1.25.

*d.* TROYER, CARLOS, *Traditional Songs of the Zuniz* (The Wa-Wan Press, Newton Centre, Mass.), $1.00.

*e.* CURTIS, *Songs of Ancient America* (G. Schirmer), $1.25.

*f.* CADMAN, CHARLES WAKEFIELD, *Four American Indian Songs*, (White, Smith Publishing Co.), $1.00.

*g.* TIERSOT, JULIEN, *La Musique chez les Peuples Indigenes de l'Amerique du Nord Etats Unis et Canada* (Breitkopf et Haertels), $1.20.

## D. MUSIC, PRINCIPALLY INSTRUMENTAL, FOR DANCING, PANTOMIME, ETC.

### 32. GENERAL MUSIC FOR DANCING AND SINGING GAMES

*a.* NEWELL, W. W., *Games and Songs of American Children* (Harper & Brothers).

*b.* KIDSON AND MOFFAT, *Eighty Singing Games for Children* (Bayley & Ferguson, London).

*c.* ALLSOP AND FLETCHER, *Little Songs with Dances* (J. Curwen & Sons, London).

*d.* *Swedish Song Plays* (Jakob Bolin, New York).

*e.* GILLINGTON, ALICE E., *Old Hampshire Singing Games and Trilling the Rope Rhymes* (J. Curwen & Sons, London).

*f.* KIMMINS, G. T., *Guild of Play Book* (J. Curwen & Sons, London), four parts: $2.00 each.

*g.* GOMME, ALICE B., *Children's Singing Games*, 2 volumes (The Macmillan Co.).

*h.* CHAPPELL, W., *Old English Popular Music*, 2 volumes.

*i.* BURCHENAL, ELIZ., *Folk Dances and Singing Games* (G. Schirmer).

*j.* CRAWFORD, CAROLINE, *Folk Dances and Games* (A. S. Barnes Co.), $1.50.

*k.* NEAL, MARY, *The Esperance Morris Book*, Parts I and II (J. Curwen & Sons, London), $2.00 *net*, each.

*l.* DODWORTH, ALICE, *Dancing*. Its relation to educational and social life, including complete directions for all social dances (Harper & Brothers).

*m.* PARSONS, BELLE RAGNER, *Plays and Games for Indoor and Out* (A. S. Barnes Co.).

*n.* GOMME, ALICE B., *Children's Singing Games* (David Nutt, London), $1.50.

*o.* NEWTON, MARION B., *Graded Games and Rhythmic Exercises* (A. S. Barnes Co.).

*p.* *The Games Book for Boys and Girls* (E. P. Dutton & Co., New York).

See also 1*m* and *n*, 12*c* and 35.

### 33. DESCRIPTIVE MUSIC

NOTE.—In selecting descriptive music to accompany special dances, movements, pantomime, or other occasions in which

rhythmic or melodramatic effects are desired, the director of music will, to a large extent, work out original combinations. The entire realm of music is open to him, but the following collections of material may prove particularly helpful:

*a.* HOFER, MARI F., *Music of the Child World*, Vols. I and II (C. F. Summy & Co., Chicago), $1.50 each.
*b.* REINHOLD, *Miniatures* (G. Schirmer), 25c.
*c.* KULLAK, THEO., *Scenes from Childhood* (Kinderleben) op. 62 and 81 (G. Schirmer), 25c.
*d.* SCHUMANN, ROBERT, *Scenes from Childhood* (Kinderscenen), 25c.
*e.* THORN, EDGAR (EDWARD MACDOWELL) *Forgotten Fairy Tales* (A. P. Schmidt), 75c.
*f.* MACDOWELL, EDWARD, *Woodland Sketches* (A. P. Schmidt), 75c.
*g.* ORTH, *Mother Goose for Piano* (Oliver Ditson & Co.), 75c.
*h.* REINECKE, *Musical Kindergarten* (G. Schirmer), 75c.
*i.* OESTERLE, Three volumes of characteristic music by Russian, Scandinavian, and Slavish composers (G. Schirmer), $1.00 each.
*j.* LAVIGNAC, *The Music Dramas of Richard Wagner* (Dodd, Mead & Co.), $1.75.
*k.* Many of the operas contain portions which with slight rearrangement can be used for young people—"Hansel and Gretel," "Cinderella," even the Wagner operas, etc. For the latter, see *j* above and three *Wagner Albums* published by Breitkopf and Härtel, Leipsic.

### 34. SPECIAL RHYTHMS

NOTE.—Below are named some of the particular compositions which have been used for marches—general and special—and for peculiar movements. Some of the latter are specified, but as these depend practically entirely on the particular situation in

the festival and the ideas of the teacher of dancing, any specified movement can be considered merely as suggestive.

A. *Marches.*

1. SCHUMANN, "Birthday March."
2. SCHUMANN, "Soldiers' March."
3. BACH, "Gavotte" (D Minor from 6th English Suite).
4. BACH, "Gavotte" (from 6th Violoncello Sonata).
5. MENDELSSOHN, "March" from "Athalie."
6. MENDELSSOHN, "Cornelius March."
7. GOTTSCHALK, "March de Nuit" (parts).
8. RAFF, "March" from "Leonore Symphony."
9. WAGNER, "March" from "Tannhäuser" (arranged by Löw).
10. GOUNOD, "March of Marionettes."
11. GOUNOD, "March Pontifical."
12. GOUNOD, "March" from "Faust." (Soldiers.)
13. CLARK, "Torchlight March."
14. BIZET, "March" from "Carmen" (arranged by Löw).
15. VERDI, "March" from "Aida."
16. American National Airs (various composers): "Yankee Doodle," "Columbia, the Gem," "Dixie," "Marching through Georgia," "Rally Round the Flag," "When Johnnie Comes."
17. Foreign National Airs (various composers): "British Grenadiers," "Russian National Air," "March of Men of Harlech," "Marseillaise," "Die Wacht am Rhein."
18. SCHRAMMEL, "Vienna March."
19. FAHRBACH, "Exhibition March."
20. Unknown, "Dessauer March."
21. FLOWTOW, "March" from "Martha."
22. MEYERBEER, "Coronation March."
23. HACKH, "Tin Soldier."
24. OESTERLE, "General Boom, Boom" (In Pianist's First and Second Year).
25. WAGNER, J. F., "Under the Double Eagle."
26. GLUCK, "Gavotte," from "Iphigenie."
27. SMITH, SIDNEY, "Dorothy."
28. SMITH, SIDNEY, "Lady Betty."
29. BROWN, A. L., "Scenes from Dixie Land."
30. *a.* "March."
    *b.* "Hunting Song."
31. Unknown. "Amaryllis." (Air de Louis XIV.)

32. HOLLAENDER, "March in $D^b$."
33. ROUBIER, "Gavotte" (characteristic).
34. HANDEL, "Gavotte" (in $D^b$).
35. GREGH, "Shepherd's Pipe."
36. MUNRO, "Hunting Song."
37. LOESCHORN, "Soldier's Song."
38. ROUBIER, "Marches des Troubadours."
39. SCHUBERT, "Marche Militaire" (simplified).
40. KARGONOFF, "March der Bleiernen Soldaten" (op. 25).
41. GRIEG, "Bridal Procession" (op. 19).
42. GADE, "Entrance March" (op. 36).
43. BEETHOVEN, "March" from "Fidelio."
44. BEETHOVEN, "Turkish March."
45. SODERMANN, "Swedish Wedding March."
46. MOZART, "Turkish March" from Sonata in A.
47. REINECKE, "March" (op. 77, No. 4).
48. WEST, "March to the May Queen" (from *May Day Revels*).
49. GRANT, "Three Wise Men of Gotham" (in *Pussy Willow and Other Songs*)
50. REINHOLD, "The Age of Chivalry" (in *Miniatures*).
51. KENT, "Village Festival" (in *Scenes from Shepherd Life*).
52. MEYERBEER, "March" from "The Prophet."
53. HELLER, PAUL, "Soldiers Are Coming."
54. SPINDLER, "Trumpeter's Serenade."
55. BECKER, "Let's Play Soldier."
56. BURGMULLER, "Spirit of Chivalry."
57. WEBER, "Huntsmen's Chorus" from "Freischütz."

B. *Running Movements.*

(Usually double rhythm—marching song—*e.g.*, "Rally Round the Flag," schottische, etc.)

DELIBES, "Intermezzo" from "Naila." (Characteristic triple rhythm run and pantomime.)
DELIBES, "Pizzicato" from 'Sylvia." (Pantomime and run.)
JENSEN, "The Mill." (Running, flying kites.)
REINHOLD, "Butterfly" from "Miniatures." (Light run.)
SPINDLER, "Fairy Polka." (Running.)
KARGANOFF, "Brook."

C. *Skips.*

BALFE, "Happy and Light" from "Bohemian Girl."
SCHUMANN, "Happy Farmer."

GRIEG, "Album Leaf" in E minor.
OEHLMER, "Reapers' Dance."
English May-pole Songs and Dances: "Come Lassies and Lads," "Now Is the Month of Maying," "Sellenger's Round," etc.

D. *Swaying.*

GRIEG, "Lullaby" in G. (Slumber song—swaying.)
MACDOWELL, "Water Lily." (Swaying.)
NEVIN, "Narcissus." (Flowers moving in breeze.)
HOFFMAN, "Barcarolle" from "Tales of Hoffmann." (Lullaby—swaying.)

E. *Special Dances.*

GRIEG, "Anitria's Tanz." (Spanish dance.)
GRIEG, "Grossmutter's Tanz," op. 68, No. 2. (Minuet—stately walk.)
GABRIEL, MARIE, "La Cinquantaine." (Characteristic march.)
POLDINI, "Waltzing Doll." (Automatic figure movements.)
MOZART, "Minuet" from "Don Juan." (Stately dance.)
KARGANOFF, "Grossvater Tanz" from op. 24. (Minuet or stately march.)
BOHM, "La Zingana." (Spanish dance.)
HOLST, Stately minuet.
SPAULDING, "Dance of the Plow Boys."
BASNYE, "Norwegian Dance No. 1." (Symbolic dance for Norns—past, present, future.)

F. *Rain, Flying Leaves, Snow, etc.*

MENDELSSOHN, "Spring Song." (Spring Breezes, Flying Birds.)
BEHR, "Will o' the Wisp."
GADE, "Spring Flowers." (The Spirits of Spring.)
MENDELSSOHN, "Fairy Music" from "Overture—Midsummer Night's Dream." (Fairies, Rain.)
HELLER, "Three Melodies," No. 2. (Summer Shower.)
SINDING, "Frühlingsrauschen." (Leaves, Rain, Snow.)

G. *Grotesque Movements.* (See H.)

MONCKTON AND CARYLL, "The Piccaninnies." (Jack-o'-lanterns, Brownies.)
SMITH, NEWTON, "The Bogie Man."
EILENBERG, R., "Goblin's Revelry."
STRELEZKI, "Shadow Dance."

WAGNER, "Giants' Entrance" from "Rheingold." (Spirits of the Cold, Frost Giants.)
GOUNOD, "March of Marionette." (Grotesque Bears, etc.)

H. *Brownies and Elves.*

GRIEG, "Dance Caprice" in A. (Dwarfs and Fairies.)
GRIEG, "Elfin Tanz." (Elves, Brownies, Leaves.)
HELLER, "Curious Story." (Mysterious run, skip.)
REINHOLD, "Night Piece." (Brownies, Bears.)
MACDOWELL, "In Dwarf Land" from "Forgotten Fairy Tales."
WAGNER, "Fire Music" from "Walküre." (Spirits of the Flames, Light Elves.)
GRIEG, "Elfin Dance." (Spirits of the Cold, the Elves.)
THOMAS, "Gavotte" from "Mignon." (Stealthy movement.)

I. *Flying Birds, Animal Movements, etc.*

BACHMANN, "Sylph." (Flying Birds, Butterflies.)
BARGIEL, "March Fantastica." (Stepping Horses.)
CZIBULKA, "Stephanie Gavotte." (High-stepping Horses.)
SCHUMANN, "Wild Horseman." (Galloping Horses.)
SCHUMANN, "Bird as Prophet." (Flying Birds.)
ELLEMDORF, "Spinning Wheel." (Buzzing Bees.)
CHOPIN, 2d part of "Valse," op 64, No. 1.

J. *Characteristic Work Movements.*

HANDEL, "Harmonious Blacksmith." (Anvil work.)
VERDI, "Anvil Chorus." (Anvil work.)
MENDELSSOHN, "Boat Song" in G minor. (Boating.)
GODARD, "The Wood-chopper and the Linnet." (Felling trees, etc.)

K. *Miscellaneous.*

GRIEG, "Morgenstimmung" from "Peer Gynt." (Awakening; greeting to the sun.)
WILSON, D. G., "Shepherd Boy." (In the country, a pastoral.)
HANDEL, "Largo." (Religious exaltation.)
BACH, "Air for G string." (Religious exultation.)
WAGNER, "Valhalla Theme." (Majesty of the Gods.)
MACDOWELL, "Wild Rose." (Simple confession, rising feeling, submission.)

MACDOWELL, "Tailor and the Bear" from "Forgotten Fairy Tales." (Excellent characteristic contrasts.)
JENSEN, "Happy Wanderer." (Bouncing balls, jumping.)

### 35. FOLK DANCES, ETC.

See, for complete classification of dances, bibliography, etc., the report of committee on folk dancing of American Playground Association (New York City).

*a.* BURCHENAL, ELIZ., AND CRAMPTON, C. WARD, *Folk Dance Music* (G. Schirmer).
*b.* SHARP, CECIL, AND MACILWAINE, HERBERT, *The Morris Book* (A History of Morris Dancing) (Novello, Ewer & Co.).
*c.* SHARP AND MACILWAINE, *Morris Dance Tunes*, 4 sets (Novello, Ewer & Co.).
*d.* CRAMPTON, C. WARD, *Folk Dance Book* (A. S. Barnes Co.), $1.50.
*e.* MISKOW, SEXTUS, *Danske Folkedanse* (Hansen Wilh), $1.50.
*f.* KIDSON, FRANK, *Old Country Dances and Morris Tunes* (J. Curwen & Sons, London).
*g.* GRAHAM, JOHN, *Shakesperian Bidford Morris Dances* (J. Curwen & Sons, London).
*h.* BERGQUIST, NILS W., *Swedish Folk Dances* (A. S. Barnes Co.).
*i.* LINCOLN, JENNETTE E. CARPENTER, *The Festival Book: May Day Pastimes* (A. S. Barnes Co.), $1.50.
*j.* WALLASCHECK, R., *Primitive Music* (Longmans, Green), $4.50.
*k.* VUILLIER, GASTON, *A History of Dancing* (from the earliest ages to our own times) (D. Appleton & Co., New York).
*l.* CHALIF, LOUIS F., *Dances of the Nations, Musical and Descriptive* (Chalif Normal School of Dancing), New York.

### 36. TOY SYMPHONIES

*a.* HAYDN, JOSEPH, *Children's Symphony* (Schirmer & Peters), $2.50.

*b.* ROMBERG, B., *Children's Symphony* (G. Schirmer), $1.50.
*c.* SCHYTTE, LUDVIG, *Children's Symphony* (G. Schirmer), $1.50.
*d.* MOZART, W. A., *Turkish March* (G. Schirmer), $2.00.
*e.* BEETHOVEN, LUDWIG VAN, *Turkish March* (from the "Ruins of Athens") (G. Schirmer), $1.15.
*f.* SIMON, ERNST, *Musical Christmas Celebration* (G. Schirmer), $1.75.
*g.* THIELE, RICHARD, *Children's Symphony* (G. Schirmer), $2.00.
*h.* WOHLFAHRT, FRANZ, *Children's Concert* (G. Schirmer), $2.00.
*i.* HOLTEN, C. VON, *Children's Symphony* (G. Schirmer), $2.25.
*j.* CHATWAL, F. X., *Christmas Symphony* (G. Schirmer), $2.00.

## E. REFERENCE BOOKS ABOUT MUSIC

### 37. MUSIC DICTIONARIES

*a.* GROVE, *Dictionary of Music and Musicians* (alphabetical—all topics), 5 volumes (The Macmillan Co.), $25.00.
*b.* HUBBARD, *American History and Encyclopedia of Music* (taking up special topics), 2 volumes.

### 38. HISTORIES

*a.* *Oxford History of Music*, 6 volumes (Oxford University Press), $30.00.
*b.* PRATT, *History of Music* (G. Schirmer), $2.50.
*c.* HAMILTON, *Outlines of Music History* (Oliver Ditson & Co.), $1.50.
*d.* DUNCAN, E., *The Story of English Minstrelsy* (Chas. Scribner's Sons), $1.25.
*e.* FINCK, H. T., *Songs and Song Writers* (Chas. Scribner's Sons), $1.25.
*f.* WALLASCHECK, *Primitive Music* (Longmans, Green), $4.50.
*g.* SMITH, NICHOLAS, *Stories of Great National Songs* (The Young Churchman Co., Milwaukee), $1.10.

*h.* ELSON, *History of Music in America* (The Macmillan Co.), $5.00.

*i.* MATHEWS, W. S. B., *One Hundred Years of Music in America* (Theo. Presser), $3.00.

*j.* SONNECK, OSCAR, *Early Concert Life in America* (Breitkopf & Härtel), $5.00.

*k.* SONNECK, OSCAR, *A Report on Star-spangled Banner, etc.* (Gov't Printing Office, Washington), 85c.

*l.* ELSON, *National Music of America* (L. C. Page & Co., New York), $1.50.

*m.* RITTER, *Music in America* (Chas. Scribner's Sons).

*n.* BROOKS, *Olden Time Music* (Houghton, Mifflin Co.).

*o.* DUNCAN, *The Story of the Carol* (Chas. Scribner's Sons), $1.50.

### 39. APPRECIATION OF MUSIC

*a.* MASON, *A Guide to Music* (Doubleday, Page & Co.), $1 25.

*b.* DICKINSON, *The Education of a Music Lover* (Chas. Scribner's Sons), $1.50.

*c.* KREHBIEL, *How to Listen to Music* (Chas. Scribner's Sons), $1.25.

*d.* ELSON, *Music Club Programs for All Nations* (Oliver Ditson & Co.), $1.25.

*e.* MASON, *Orchestral Instruments* (H. W. Gray Co.), $1.50.

*f.* FINCK, H. T., *Songs and Song Writers* (Chas. Scribner's Sons), $1.25.

*g.* MASON, D. G., AND SURETTE, T. W., *The Appreciation of Music* (H. W. Gray Co.), $1.50.

*h.* HENDERSON, W. J., *What Is Good Music?* (Chas. Scribner's Sons), $1.00.

*i.* GILMAN, LAWRENCE, *Stories of Symphonic Music* (a guide to the meaning of important symphonies, overtures, and tone poems from Beethoven to the present day) (Harper & Brothers), $1.25.

*j.* NIECKS, FREDERICK *Programme Music in the Last Four Centuries* (Novello, Ewer & Co.), $6.00.

*k.* UPTON, G. P., *The Standard Concert Guide* (A handbook of the standard symphonies, oratorios, cantatas, and symphonic poems for the concert-goer) (A. C. McClurg & Co.), $1.75.

*l.* UPTON, G. P., *Standard Concert Repertory* (A. C. McClurg & Co.), $1.75.

*m.* UPTON, G. P., *Standard Operas* (A. C. McClurg & Co.), $1.75.

### 40. GENERAL WORKS

*a.* SMITH, NICHOLAS, *Stories of Great National Songs* (The Young Churchman Co.), $1.10.

*b.* CHAPIN, A. A., *Makers of Song* (Dodd, Mead & Co.), $1.20.

*c.* SMITH, HANNAH, *Founders of Music* (G. Schirmer), $1.00.

*d.* DUNCAN, E., *The Story of Minstrelsy* (Chas. Scribner's Sons), $1.25.

*e.* SINGLETON, ESTHER, *Guide to the Opera* (Dodd, Mead & Co.), $1.50.

*f.* YOUNG, FILSON, *The Wagner Stories* (Henry Holt & Co.), $1.50.

### 41. TECHNIQUE OF THE VOICE

*a.* BENTLEY, *Child Life in Song and Speech. Tone Plays for Children* (A. S. Barnes Co.), 10c. each.

*b.* FFRANGCON-DAVIES, *The Singing of the Future* (John Lane, London), $1.25.

*c.* CORSON, *The Voice and Spiritual Education* (The Macmillan Co.), 75c.

*d.* RIX, *Voice Training for Schools* (A. S. Barnes Co.), 35c.

*e.* BATES, *Voice Culture for Children* (H. W. Gray Co.), 75c.

*f.* DAWSON, *The Voice of the Boy* (G. Schirmer), 25c.

g. CURTIS, EMILIE C., *Children's Voices, How Harmed and How Helped* (G. Schirmer), 75c.
h. HOWARD, F. E., *The Child Voice in Singing* (G. Schirmer), 75c.
i. REEVES, SIMS, *On the Art of Singing* (G. Schirmer), 40c.

### 42. METHODS OF TEACHING

a. CADY, *Music Education*, Vols. I and II (Summy), $.150 each.
b. FARNSWORTH, *Education through Music* (American Book Co.), 75c.
c. DYKEMA. A series of articles in the *Atlantic Educational Journal* (Baltimore) from January through June, 1911.
d. RIX, *Manual of School Music* (The Macmillan Co.), 50c.
e. CURWEN, *How to Read Music* (J. Curwen & Sons, London), 25c.
f. MEES, ARTHUR, *Choirs and Choral Music* (G. Schirmer), $1.25.
g. WODELL, F. W., *Choir and Chorus Conducting* (G. Schirmer), $1.50.

## APPENDIX G

## COSTUME BIBLIOGRAPHY

The following bibliography deals especially with costumes, but some references are included bearing upon arms and armor, textiles, laces, embroideries, etc.


ABRAHAMS, E. B., *Greek Dress.*
ARIA, MRS. E., *Costume in England,* 2 volumes.
BRAUN & SCHNEIDER, München, *Zur Geschichte der Kostuma.*
CHILD, THEODORA, *Wimples and Crisping Pins.*
DAY, LEWIS F., *Windows.*
DEMMIN, AUGUSTE, *Arms and Armor.*
EARLE, ALICE M., *Costume in Colonial Times.*
EVANS, M. M., *Two Centuries of Costume in America,* 2 volumes.
FAIRHOLT, F. W., *Costume in England,* 2 volumes.
FOWKE, FRANK REDE, *The Bayeux Tapestry.*
GOODRICH, S. W., *Manners and Costumes of Principal Nations.*
GRANT, J., *Tartans of the Clans of Scotland.*
HILL, GEORGIANA, *History of England,* 2 volumes.
HOTTENROTH, F., *Le Costume.*
LACOMBE AND BOUTELL, *Arms and Armor.*
LACROIX, PAUL, *Manners, Customs, and Dress During the Middle Ages.*
LEFÉBURE, ERNEST, *Broderies et Dentelles.*
METROPOLITAN MUSEUM OF ART, *Art and Armor catalogue.*

MEYRICK, S. R., AND SMITH, C. H., *Costume of Original Inhabitants of British Isles.*
MICHEL, ALBIN, Editeur. *La Mode par l'Image du 12me au 18me siècle.*
MUNTZ, EUGENE, *La Tapisserie.*
PLANCHÉ, J. R., *British Costume.*
PLANCHÉ, J. R., *Cyclopedia of Costume.*
RACINET, AUGUSTE, *Costume Historique.*
RENAN, ARY, *Le Costume en France.*
SCHILD, M., *Old English Peasant Costumes from the Britons to Queen Victoria.*
VIOLLET-LE-DUC, *Dictionnaire Raisonné,* 2 volumes. *Sur le costume.*
WILKINSON, J. G., *Manners and Customs of the Ancient Egyptians.*

# INDEX


A

Addison, "De Coverley Papers," 72.
Alcestis, 56.
"Ali Baba and Forty Thieves," 71, 158, 263, 272.
"Alice in Wonderland," 272, 293, 335, 336; illustration, 250.
All Fools' Day, 89.
All Souls' Day Commemoration, 42, 43, 193; programmes, 305, 306.
America—"My country," 138, 175, 176.
Ancestor-worship, "Cloud of Witnesses," 48.
Antiphonal singing, 126, 205.
Apple-howling, 74.
"Arabian Nights," 71, 293.
Arbor Day, 193.
Aristotle, education for leisure, 122.
ART:
- Artistic problems involved in costuming, 211.
- Banners, pennants, gonfalons, 213.
- Charades, 23.
- Christmas festivals, 219.
- City or civic festivals, 41, 50, 90, 91.
- Civic celebrations in America, 210.
- College alumni celebrations, 121.
- Color schemes, 225, 227–30, 330.
- Color schemes for mass, 332, 333.
- Decoration with flags, shields, 222.
- Diagrams of color scale for costumes, 330.
- Generosity and abundance in nature, 216.
- Greek pageants, 209.
- Keynote—dignity, restraint, 222.
- Material for programmes, 96.

Art—*Continued.*
- Materials for decoration, 231–33.
- Method of working with classes, 229, 230.
- Nature indoors—flowers real and artificial, 112, 224.
- Pageants of Renaissance, 210.
- Practical suggestions, treatment of rooms, mural decoration, 227.
- Primitive agricultural implements, 216.
- Problems in preparation of Demeter, 217, 218.
- Programmes, 213, 214, 324, 327.
- Reaction against tawdry Christmas decorations, 219.
- Schemes of decoration, 219, 220, 225–28.
- Sources of historic material, 230, 231.
- Stage accessories and furniture, 213–15.
- Symbolic decorations, 72, 83, 216.
- Symbolism in color, 228, 229.
- Symbols as motifs for Christmas decorations, 221, 222.
- Value of excursions, 215.
- Ways and means of decorating room for festivals and stage, 212.

Assembly exercises, illustrations, 8, 142, 212, 232, 244, 254, 262, 288.
"As You Like It," 113.
Athens, historic festivals, 119.
Athletics—use in festivals, 110; illustration, 110.

B

"Babes in the Woods," 71, 265.
Ballads, dramatizations, 26.

Banners, pennants, gonfalons, 213.
"Battle Hymn of the Republic," 172, 177.
Benedict Arnold Festival, 97.
"Beowulf," 74.
BIBLIOGRAPHIES: general, 355; music, 359; costuming, 391.
Books of plays, use in elementary school, 290, 291, 293, 295, 297.
"Breaking Waves Dashed High, The," 142.
Bridges, Robert, "Demeter," 58.
Browne, Dorothea G., "Sweet Briar," 112, 293; illustration, 238; music, 370 (14*e*).
"Brünnhilde," 57.

C

"Caedmon," 74.
Calender, 88, 127; great men, 49.
Candlemas, 88.
"Canterbury Pilgrims," 73.
"Captain, My Captain," 139, 178.
Carlyle, 122.
"Ceres and Persephone," 153, 370 (14*c*).
Chambers "Book of Days," medieval stage, 107, 355.
Chaucer, 109.
Children's Theater, Introduction, v.
Chimney-sweeps, 105.
Chivalry, 293.
Choruses in Settlements, schools, etc., 195.
CHRISTMAS:
Art problems, 219.
Bach's "Christmas Oratorio," 167.
Boar's Head Carol, 164.
Bracebridge Hall, 292.
Canterbury Pilgrims, 73.
Christmas songs, 76–81.
Extravaganza—burlesque music, 158, 159.
Festivities in Middle Ages, 115.
German Christmas, 83.
Holy Child, The, 167 *seq.*
Illustrations, 26, 70, 158, 244, 250, 288, 332.
Instrumental music, 169.
Larger Christmas, The, 84–87.
Messiah, The, 155, 166.
Christmas—*Continued.*
Middle school, 292.
Music, 155 *seq.*, 367.
Music for "Christmas Bells," 170.
Music for "The Christmas Tree," 168.
Music for the purely Christmas conception, 165.
Nature point of view, 66.
Necessity of gleaning material from many sources, 68–70.
Old English carols, 161.
Old English celebration, 70–83.
Pantomimes in primary, 274–76, 279–81.
Preponderance of pagan material, 68.
Programmes, 311–315.
Religious difficulties, 67.
Santa Claus music, 168.
Sun carols, 160.
Types of Christmas music, 156.
Use of old rimes, 75, 76.
Waits and wassailing, 81.
Wealth of material, 65.
"Christmas Carol," 72.
Civic celebrations in America. Art problems, 210.
Class party, illustration, 254.
Clog-dance, effect on the performer, 31.
Color-drawings showing scheme for festival, 331, 332, 333.
"Come Lasses and Lads," 108, 362 (2*a*).
Commencements and class days of colleges and holidays, 120.
Commercialized amusements, 123.
Co-operation among primary children, 299.
"Corn Baby," 60.
"Correlation"; the festival the best means of effecting it, 20.
COSTUMING:
Accessories, 245, 247, 251–53, 255.
Art Department, 237, 239, 240, 251–55.
Art problems involved, 211.
Bibliography, 391.
Character dress, 249.
Color scale, 246, 330–33.

Costuming—*Continued.*
Design and decoration, 255.
Dyeing, 241, 243, 256.
Expedients, 247.
Factors which determine choice of style, 242.
General procedure, 240–42.
Greek, 239, 240, 241–44.
Grotesque, 248.
Historic, 239, 244, 245, 248.
Historic dress, 248.
How new costumes are procured, 242, 243, 244, 254, 255.
Jewelry, 240, 241, 243.
Makeshifts, 36.
Materials, 243, 255, 256.
National costume, 248.
Occasions when no special costumes are devisable, 36.
Parents—relation to costuming, 254.
Peasant dress, 248.
Roman, 244, 251.
Scenery, 240.
Scope of wardrobe, 251, 252, 253.
Sources of illustrations, 239–41, 245.
Symbolic, 249.
Types, 248, 251, 252.
Undesirability of renting, 37.
Value of excursions, 240, 244, 245.
Value of group work, 254.
Value of making costumes in school, 237.
Value of rehearsing in costumes, 34, 242.
Value to Department of Domestic Arts, 237, 238.
Ways and means of procuring, 254.
Country dances, 109.
Crude celebrations at present due to preponderance of utilitarian ideas, 121.
Cultural value of the festival, 115.
Curtis, Natalie, "The Indians' Book," 63, 379 (31*a*).

D

DANCING:
"Babes in Woods," 265.
Country dances, 109.
Dancing—*Continued.*
"Dance Drama," primary, 278.
Dancing songs, 190, 379.
Descriptive or pantomimic, 263, 264.
Development of, 261, 262.
Folk dance, type, 266.
"Forty Thieves" dance, 263.
Function in festival twofold, 262.
General place of dance in festival, 261.
In primary, dramatization, 291.
Norns, 266.
Patriotic festival material, 99.
Rhythmical expression spontaneous with groups, 125.
Rhythmic expressions of groups, 126.
Set or formal type, 267.
Special music, 379–86.
Sun-goddess dance, 264.
Symbolic type, 265.
Types of, 263.
Illustrations, 254, 262, 264, 266, 268, 278.
Declaration of Independence, 99.
Decoration Day, 193.
DEMETER, 46, 101, 153, 370 (14*b*); art problems, 217, 218; costuming, 239; illustrations, 58, 238; steps in preparing it, 38, 39, 40.
Democratic art—the festival the supreme form, 116.
Dialogue, beginnings in primary, 285–91.
Dialogue emphasized in middle school, 293, 294.
Dickens, Charles, 71.
Dornröschen. *See* "Sleeping Beauty."
Drama of human struggle, 128.
Dramatic instincts, festival demands, 20.
Dramatization, value in schools, 99.
Dutch settlers, 294.
Dye, Charity, 98.

E

Easter, 104.
Educational value of the festival, 115.
Education for leisure, 15, 122.
Egg in Spring and Eastertide festival, 104.

Eisteddfod, 124.
Election Day, 50, 91.
Elementary dramatization, aims and limitations, 271, 297, 300.
Elementary dramatization contrasted with high school, 271.
Elementary dramatization, introduction to subject, 271.
Elementary school emphasizes original dramatic work, 296–97.
Elementary school period costuming, 245.
Eleusinian Mysteries, 47, 57.
"Elves and the Shoemaker, The," 272, 281, 286, 287, 291.
Emerson, "Concord Hymn," 201.
Emotion, lacking in American schools, 125.
Ethical music, 372 (16).
Etiquette—Festival as a means of training, 31.
"Extra," school festivals an, 7.

F

Fairy stories, dramatizations, 26.
Fairy tales for primary plays, 272.
Fall assembly, from "Hiawatha," 283, 284.
Farmer, The, a shadowgraph, 281, 282.
Feast of Tabernacles, 54.
Female choruses, 365 (7).
FESTIVAL:
*See* folk festival and school festival.
Co-operative work closely related to co-operative play, 126.
Educational and cultural values, 115.
Educative power of joy, Introduction, v.
Elements of festal expression, 125.
Expression of emotion, An, 125.
Original significance of customs helps to deepen meaning to-day, 119.
Religious beginnings, 118.
Rhythmic expressions of groups, 126.
Scope of term, Introduction, i; 124.
Festival—*Continued.*
Social significance, 124.
Synthesis of the arts of civilization, A, Introduction, iii.
The place of dramatics in education, Introduction, iv.
Ultimate ends, 128.
Festival for new voters, in Boston, 127.
First singing-school, 142, 148.
Flora, 102.
Flora song, 108.
Florence, folk festivals, 119.
Flowers—wild rose, snow-drop, etc., costuming, 351, 352, 354.
Folk dances—"Chimes of Dunkirk," etc., 58.
Folk dances, in primary plays, 291.
Folk dancing, 266.
FOLK FESTIVAL:
*See* festival and school festival.
Aid in revivifying great civic and political aims, 120.
An opportunity for expressing the fairest and strongest in life, 117.
Decay of the old type due to growth of privacy and exclusiveness, 120.
Dominant characteristic, inclusiveness, 115.
Means of expression for the great mass of people, 118.
Peculiarly adapted to democratic uses, 116.
Relation to school festival, 4.
Significance of present revival, 126.
Values, 115.
Folk games—"Farmer in the Dell," etc., 58.
Foreign languages—songs in the original text, 169.
"Foresters," 113.
Founder's Day, 50, 92.
Fourth of July, 91, 120.
Franklin centennial, 95.
Friar Tuck, costuming, 350.

G

General chorus singing, 171.
Geography, aided by festival, illustrations, 254.

German Christmas, 83.
GRADES, festivals by sections in the school. Illustrations: primary school (kindergarten, Grades I, II, III), 26, 70, 142, 188, 244, 278, 288; middle school (Grades IV, V, VI), Frontispiece, 8, 26, 70, 102, 158, 188, 212, 232, 244, 250, 254, 262, 266, 268; grammar school (Grades VII, VIII), 110, 188, 212, 244, 254; high school, 94, 98, 264; normal school, 58, 238.
Graduation or commencement, 50, 193.
Grammar school music, 364.
Greeks, 272, 293.
Guilds of craftsmen and tradesmen festivals, 119.
Gummere, "The Beginnings of Poetry," 59.
Gymnasium work utilized in festivals. *See* Athletics.

H

Hale, E. E., "Man Without a Country," 97.
Hallowe'en assembly in primary, 277, 295.
Hampton negroes, 125.
Hänsel and Gretel, 272, 288, 289, 291; illustration, 288.
Harvest festival. *See* Thanksgiving.
Harvest festival in middle school, 336, 337.
Hawthorne, "Sister Years," 87.
Herrick, 109.
"HIAWATHA," 63, 194, 272, 283, 284, 293, 345, 346, 379 (31).
High school music, 364 (5).
High school period, costuming, 243.
Historical pageants, music, 371 (15).
History—in the festival, 93.
HISTORY, teaching aided by festival, illustrations, 142, 158, 212, 232.
"Holy Child, The," 167 *seq.*, 367 (10*p*).
Home music, 365.
"How Charlemagne Found Roland," original play, 339–44.
Hurdy-gurdy or hand organ, use for out-of-door dancing, 191.

I

"Idylls of the King," illustrations, 8.
Imagination appealed to in working with youngest children, 298, 299.
"In an Enchanted Garden," 113.
Independence Day, 91.
Indian camp—French and English settlers. Art. 223.
Indian material, 61, 379.
Intellectual interest in dramatization in middle school, 300, 301.
Irving, Washington, 71.
"Ivanhoe," 74.

J

Jacks in the green, 102.
Jewelry in costuming, 240, 241, 243.
"Julius Cæsar," 36.
July 4th, 91, 120.

K

Kindergarten. Festival beginnings. Illustration, 26; music, 361.
"King Arthur," 74.
King Hal, 110.
King of the Golden River, 293, 335; costuming, 250.

L

Labor Day, possibilities, 123.
Lamb, Charles, "Essays," 89.
Lang, Andrew, "Reapers' Song," 59.
"Lay of the Last Minstrel," 294, 338.
Leisure, necessity for education in the arts of, Introduction, vii.
Lewis and Clark Expedition. Art. 223. Festival, 94.
Limitations of children in primary, 300.
Lincoln, Abraham, 273, 289, 290, 297.
Lincoln celebration, 138.
Literature, aided by festival. Introduction, vi. Illustrations, 8, 58, 70, 94, 98, 158, 212, 238, 244, 250, 254, 262, 264, 288.
Literature and history influence, dramatization in middle school, 292–94.

Literature—should be heard, not seen, 22.
Local history as material for patriotic festival, 98.
Local patriotism, 92.
Longfellow—carols for Christmastide, 162.
Longfellow's poems, 294, 345, 346.
Longfellow—settings for his poems, 194, 371.
"Lorna Doone," 72.
Louisiana Purchase Centennial, 95.

M

Mackay, Constance D., 113; illustrations, 129, 262.
"Magic Mirror," a Japanese fairy tale, 264, 278, 279.
Maids of honor, costuming, 350.
Male choruses, 365.
Manly, "Pre-Shakespearian Drama," 71.
"Man Without a Country," 97.
Masks: Comus, 27; "Pageant of Months," 113; "Pan's Anniversary," 370.
MAY DAY: A fusion of pagan and Christian ideas, 104.
Art, 224.
Beauty in common things, 101.
Connection with harvest or Thanksgiving, 101.
Dance music, 190–92.
Dancing songs, 186, 187, 190, 379 D *seq.*
Early Spring songs, 183.
Function in the city to bring nature close to the people; in the country, to make people realize its beauty, 114.
General discussion, 100–14.
Instrumental music for out-of-doors, 191.
Keynote—faith in nature, 100.
Material, 102.
Most poetic of the festivals, 100.
Music, 182 *seq.*, 369.
Music of late winter, 182.
May Day—*Continued.*
Objection to using old English material, 113.
Pagan idea of renewal and fertility, 103.
Popularity due to wealth of song and dance, 107.
Procession, 105.
Programmes, 321–29.
Purification, 103.
Songs for May Day itself, 184.
"May Day Revels," 185.
May festivals, illustrations, Frontispiece, 26, 102, 110, 188, 238, 266, 268, 278, 331.
May fires, 104.
May queen attendants, costuming, 350, 351.
Memorial Day, 50, 91, 127.
Memorized poems, primary, 283–85.
Menefee, Maud, "Ceres and Persephone," 58.
"Messiah, The," 155, 166.
Method of developing dramatic work in middle school, 300–02.
Method of development of dramatic work in primary, 295–300.
Method of dramatization in middle school, 300–02.
Method of work in primary dramatization, 295, 298, 299.
Middle Ages, costuming, 245.
MIDDLE SCHOOL:
Ability for independent work begins, 300–302.
"Alice in Wonderland," 272, 293, 297, 335, 336.
"Charlemagne and Roland," 293, 339–44.
Costuming, 244, 245.
Dialogue predominates, 293, 294.
Dramatization influenced by literature and history, 292–94.
Harvest Festival, 336, 337.
"Hiawatha," 293, 345, 346, (also see above under Hiawatha).
Holiday interests differ from primary, 292.
"King of the Golden River," 293, 335.

Middle School—*Continued.*
"Lay of Last Minstrel," 294, 338; music, 362, 363.
Method of development in dramatization, 300–02.
Original plays, 293, 294, 334–47, 339–44.
"Pied Piper of Hamelin," 272, 293, 334.
Plays described by children who gave them, 335–38, 345, 346.
Plays often acted before written, 296.
Play-writing, method, etc., 293, 296, 297.
Poems dramatized, 293, 294, 334, 338, 345, 346.
Subjects for dramatization, 292–94.
Subjects for dramatization influenced by grade literature and history, 292.
"Sweet Briar," a play, 293.
"Midsummer Night's Dream," 112.
Milton, 109.
Milton's "Hymn on the Nativity," 159.
Minor festival days, suggestions for music, 193.
Moral education aided by festivals, 17.
Morris, 122.
Mother Goose, dramatizations, 26, 75, 272, 276, 281; costuming, 249, 353.
"Mother ideas," 129.
Mottoes on programmes, 96.
Museum of Art, costuming, 240, 241, 245.
MUSIC:
As framework for the play, 25, 137.
Bibliography, 359–90; Table of Contents, 359–61.
Correlation with literature, 27.
Examples in music notation, 141, 143–46, 158, 162, 165, 189, 190, 344.
French music in Louisiana Purchase Festival, 95.
Functions in festival, 134, 388.
In Christmas festival, 155, 367; general spirit of kindness and rejoicing, 156; mingled spirit, 160; purely Christian, 165; instrumental material, 169, 380, 381–86.
In minor festivals, 193.
In Patriots' Day festival, 171, 368; difficulty of obtaining proper music, 172; ten classes from which material may be drawn, 175–81.
In Spring festival, 182–94, 369, 386; material may reach back into Winter season, 182; simple festival composed largely of songs, 184; old English May Day, 184–91; "Robin Hood," 189; dancing songs, 190; instrumental material, 191, 386; material for other Spring celebrations, 192.
In Thanksgiving festival, 140, 366; harvest, 141; Pilgrims', 142.
Rhythmical expression spontaneous with groups, 125.
Social value, 126, 133, 365 (8).
Suggestions for teaching songs, 195, 390.
"Sword of Charlemagne," class song, 344, 345.
"The Christmas Tree," by Myles Foster, 281.
Use in the play itself, 135, 388.
Use of Indian material, 153, 379.
Varies according to festival and particular part it has to play, 134.
Music drama, 23.

N

Nature study, use in festivals of Fall and Spring, 57.
Neal, Mary, 109.
Necessity of using remnants of the past, 114.
New-Year's Day, 51, 87, 120, 193, 283.
Normal school period, costuming, 239.
Norse material, 272, 293; illustrations, 70, 232, 244.
Novels—dramatizations, 26.
Nuremberg, festivals, 120.
Nursery rimes, 76.

O

Oberammergau, 124.
Old Christmas returned, 162.
Original dramatic work important, 296, 297.
Original festivals, methods of preparing, 30.
Original plays in middle school—
"King of the Golden River," 293, 335.
"Daring Vow of King Harold, The," 293.
Harvest festival, 336, 337.
Historical plays, 294.
"How Charlemagne Found Roland," 339–44.
"Scene in Sparta, A," 293.
Original plays in primary—"The Elves and the Shoemaker," 286, 287.
Abraham Lincoln, 289, 290, 297.
Hänsel and Gretel, 288, 289.
Original songs: Christmas carol, words only (high school), 157; Harvest (Grade II), 141; Pilgrims (Grade VI), 143; Robbers (Grade V), 158; "Sword of Charlemagne" (Grade V), 344; Spring and Valentine's Day (words only, printed), 346, 347; wassail song (Grade IV), 165.
Out-of-door celebrations, 14.
Out-of-doors festivals. Art. 225.

P

"Pageant of the Months," by Christina Rossetti, 113, 291.
Pageants, music, 371.
PANTOMIME, 23, 263, 264.
Christmas pantomimes in primary, 274–76, 279–81.
Combined with verse and song in primary, 283–85.
Illustrations, 70, 254, 278, 288.
In primary, 274–82.
In primary, Christmas, "Pierrette and Her Friends," 274–76.
In primary, Hallowe'en assembly, 276, 277.
Pantomime—*Continued.*
In primary, "Magic Mirror," 278, 279.
In primary, "Santa Claus and the Brownies," 279–81.
"Sleeping Beauty," 285, 286.
Spring and Winter, 277, 278.
Symbolic representation of nature, 273, 277, 278, 283.
The farmer, a shadowgraph, 282.
With musical accompaniment, 276–81.
With some dialogue, in primary, 285–87.
Paper flowers and decorations avoid despoiling fields and woods, 112.
Parthenon frieze—a festival in marble, 117.
"Patriotism of Peace," 97.
PATRIOTS' DAY FESTIVAL:
Art. 222, 223.
Civic and State patriotism needed, 90.
Civic patriotism in ancient and medieval days, 91.
Difficulty of obtaining good national songs, 172.
Effect of patriotic songs, 171.
Historic festivals, 97.
Illustrations, 8, 94, 98, 232, 264.
Keynote—freedom under law, opportunity, 93.
Lewis and Clark festival, 94.
Louisiana Purchase festival, 95.
Music, 171 *seq.*, 368 (11).
Must come as flowering of frequent small assemblies, 99.
Pageant of the nations, 94.
Patriotism too national, 90.
Programmes, 316–20.
Related to birthdays of Lincoln and Washington, 93.
Relation to regular history work, 93.
Schools are primarily established to develop patriotism, 90.
Source of our national songs, 172.
Subjects, 93.
Tests for patriotic songs, 173.
Types of patriotic songs: (1) general, 175; (2) marching songs,

# INDEX


Patriots' Day Festival—*Continued.*
176; (3) flag, 177; (4) related to particular events, 177; (5) general significance, 178; (6) songs of devotion, 179; (7) foreign patriotic songs, 179; (8) comforts of home, 180; (9) heroes of peace, 180; (10) universal brotherhood, 180.
Use of dancing and tableau, 99.
Peace and good-will among the Indians, 61–64.
Persephone. *See* Demeter above, also 104 *seq.*
"Pied Piper," costuming, 248, 250; illustration, 212.
"Pied Piper of Hamelin," 272, 293, 334.
"Pierrette and Her Friends," a pantomime, 274–76.
Pieties: the natural, 17, 44; the human, 18, 47; the institutional, 19, 49.
Play, makes for all-round development, 123.
Plays in middle school described by children who gave them, 335–38, 345, 346.
Plays or scenes from plays: First Singing-school, 148.
Play-writing in middle school, 293, 296.
Play-writing in primary, 296.
Poems dramatized in primary, 283–85; middle school, 293, 294, 334–38, 345, 346.
Preparing a festival, 28.
PRIMARY:
Appeal to children's imagination, 298, 299.
Beginnings of play-writing, 296.
Books of plays, 289, 290, 296.
Costuming, 245, 251.
Dance drama, Spring, 278.
Dancing in connection with dramatization, 291.
Descriptive reading combined with action, 287, 288.
Dialogue, 286–90.
Fall assembly from "Hiawatha," 283–84.
Primary—*Continued.*
Hänsel and Gretel, 272, 288, 289, 291.
Hallowe'en assembly, 277, 295.
How to aid creative expression, 298.
Method of developing a play, 295, 298, 299.
Method of rehearsing play, 298, 299.
Method of working with children, 295–300.
Mother Goose, 272, 276.
Music, 361, 362.
New-Year's assembly, 283.
Original Valentine verses, 346, 347.
Pantomime, 274–82.
Place of fairy tales, 272.
Problem of teacher in developing plays, 297, 298.
School readers basis for some plays, 288.
Shadowgraphs, 281, 282.
Stevenson assembly, 284, 285.
Story-telling inspires dramatization, 295.
Typical forms of dramatic expression, 273, 274.
Typical subjects for dramatization, 272, 273.
Use of memorized poems in assemblies, 283–85.
Primitive people dramatized in primary, 273.
Problem of teacher in developing elementary dramatization, 297, 298.
PROGRAMMES:
All Souls' Day commemoration, 305, 306.
Art problems involved, 213, 214.
Christmas festivals, 311–15.
Motto or sentiment printed to give keynote, 96.
Patriots' Day exercises, 316–20.
Points to be borne in mind in providing them, 38.
Spring festivals, 321–29.
Thanksgiving exercises, 307–10.
Puppet shows, 23.
Puritanism, blighting effect on amusements, Introduction, viii.
Puritan life, 294.

Q

Quebec, 124.

R

Ragtime music, 124.
Rain, costuming, 352.
"Rapunzel," 46.
Reading and story-telling combined with dialogue or pantomime, 287, 288.
Recitation with musical accompaniment, 59.
Rehearsing primary children, 298, 299.
Rehearsing in costume, value, 242.
Religious music, 372 (16).
Resurrection, 47.
"Robin Hood," 105, 109, 111, 188, 189, 272, 293, 322, 329.
  Costuming, 248, 249, 253, 348.
Rome, historic festivals, 119.
Room decorations—art problems involved, 212.
Rossetti, Christina, "Pageant of the Months," 113, 291.
Rounds, 157.
Ruskin, John, 98, 116, 122.

S

Saengerfest, 124.
St. Cecilia's Day, 89.
St. George and the Dragon, 102, 105.
St. John's Eve, 104.
St. Patrick's Day, 89.
Santa Claus and the Brownies, 279–81.
School Festival. *See* Festival and Folk Festival.
  All Souls' Day, 42.
  An integral part of school work, 7.
  A renaissance of popular culture, 15.
  Effective school organization, the heart of the problem, 7.
  Festival activity should be continuous as part of regular school work, 26.
  Festal piety, 11.
  Functions, 8.
  Machinery of preparation, 25.
School Festival—*Continued.*
  Means of correlation, 20; means of using fundamental dramatic instincts, 20.
  Necessity of not polishing too much, 32.
  Necessity of understudies, 33.
  Pedagogical values, 6, 17.
  Rehearsals, procedure, 33–35; contrast with theater method, note, 34.
  Relation to folk festival, 3.
  Social pedagogics, 10.
  Stage setting, 35.
  Two values—work and play, 5.
  Types, major and minor, 41.
School readers basis for some primary plays, 288.
School's Day, 92.
School wardrobe, 251.
Scott, poems, 115, 294, 338.
Seasonal festivals, two great notes, birth and death, hope and fruition, 45.
Self-consciousness begins in middle school, 301.
Self-consciousness lacking in primary, 298.
Settlement music, 365 (8).
"Seven Joys of Christmas," 76.
Shadowgraphs, 281, 282.
Shakespeare, 109, 112, 113; costuming, 243, 251; music, 185, 192, 370 (13).
Shaler, "The Individual," 46.
Sharpe, Cecil, 109.
Shepherdess, costuming, 348, 351.
Sherwood Foresters, 249, 252, 349.
Sherwood Foresters. *See* Robin Hood, 105.
"Siegfried," 57, 293.
"Silas Marner," 72.
Sincerity of expression important, 297.
"Sleeping Beauty," 46, 102, 106, 272, 285, 286, 290, 291.
"Snow-white and the Seven Dwarfs," 272, 291.
Social motive aids in developing dramatic expression, 299.
Social pedagogics of the festival, 115.

# INDEX


Social Settlements. A link between school and folk festival, 12.
Spenser, 109.
Spring festival. *See* May Day above.
Spring pantomimes in primary, 277, 278.
Stage craft develops in middle school, 301.
Stage setting, necessity for simplicity, 35.
Stageness—not necessary in festivals, 23.
"Star-spangled Banner," 172, 177.
Story-telling by teacher inspires dramatization in primary, 295.
Subdivision of labor—effect on the workers, 123.
Subjects for dramatization in middle school, 272, 292–94.
Subjects for dramatization in primary, 271–73.
"Sweet Briar." *See* Browne.
Symbolic dances in primary, 291.
Symbolic representations of nature in pantomime, 273, 277, 278, 283.
Symbolism in May festival, 104.

T

Tableaux, 99; illustrations, 232.
Team work in middle school, 301.
Tennyson, 109, 113; settings for his poems, 194, 200.
Thanksgiving, 50, 53–64.
  American type of festival, 61.
  Art problems, 216, 217.
  Autumn, 154.
  Difference in modern and primitive ideas regarding nature, 46.
  Difficulty of preparing festival, 53.
Thanksgiving—*Continued.*
  Domestic side, 56.
  First singing-school, 148.
  Fundamental motive, 54.
  Harvest Home, 55, 57.
  Harvest music, 140 *seq*, 366 (9).
  Illustrations, 58, 142, 238.
  Indian material, 61–64, 153, 379 (31).
  Music, 140 *seq.*, 366 (9).
  Music for the Pilgrims, 142, 366 (9).
  Play in middle school, 296.
  Programmes, 307–310.
  Whittier's "Corn Song," 136.
Toy symphonies, 170.
"Twelfth Night," 88.

U

Universities—their duty in regard to festival life, 121.

V

Valentine's Day, 88, 89.
Valentine verses, 346, 347.

W

Warwick, 124.
Wassailing the apple-trees, 292.
"Wedding March" from Lohengrin—not adapted to war song, 174.
Will Scarlet, costuming, 349.
Wind, costuming, 353.
"Winter's Tale," 113.
"Winter Turned to Spring," 113.
Wordsworth, "Natural Piety," 45.

Y

York, folk festivals, 119.


THE END



